



# *Carmel Bach Festival*

44TH SEASON 1981





Grubb & Ellis Company  
wishes  
to congratulate  
the  
Carmel Bach Festival  
Forty-Fourth Season



# Index



Sandor Salgo <i>Music Director &amp; Conductor</i> .....	Page 2
How it all began .....	Page 4
President's Message .....	Page 5
Festival Staff .....	Page 6
In Memory of Raymond Kendall .....	Page 8
Officers and Committees .....	Page 9
The Musicians <i>Conductor, Orchestra, Chorus &amp; Chorale</i> .....	Page 10
The Concerts .....	Page 11
The Recitals .....	Page 26
Lectures and Symposia .....	Page 30
Tower Music .....	Page 30
Soloists and Lecturers .....	Page 31
Summer Music Workshops .....	Page 40
Friends of the Bach Festival .....	Page 42
Season Ticket Subscribers .....	Page 47
Historical Instruments .....	Page 52
Acknowledgments .....	Page 53
Advertisers .....	Page 54

## CARMEL BACH FESTIVAL

Founded in 1935 by Dene Denny and Hazel Watrous

### SANDOR SALGO

Music Director and Conductor

### PLEASE NOTE

No photography or recording permitted

### NO SMOKING

shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea

### LATECOMERS

will not be seated while the performance is in progress.

## CARMEL BACH FESTIVAL

P.O. BOX 575  
CARMEL, CA 93921  
624-1521



# Sandor Salgo

*"...the music triumphed  
with Salgo's lyric grace."*

*"...Salgo's musical touch  
...is like polished silver."*

*"...absolute stylistic mastery..."*



Having studied in Europe and New York with Fritz Busch and George Szell, Mr. Salgo, a native of Hungary, has received international acclaim as a music director and conductor. In 1978, the Maestro toured with the Weimar Kammerorchester, conducted a series which included two Mozart operas, and recorded for the radio Freie Sender in West Berlin. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francisco Symphony, San Francisco Spring Opera, the Vancouver Festival and the Royal Philharmonic Orchestra of London. In 1980, the Maestro was guest conductor of the Utah Oratorio Society's performance of Handel's *Messiah* in the Mormon Tabernacle. This performance was telecast on

Christmas Eve by the Public Broadcasting System. As music director and conductor of the Marin Symphony, Mr. Salgo celebrated his 25th year in the 1980-81 season. The Maestro is also the Music Director and Conductor of the Modesto Symphony and the Music at the Vineyards series in Saratoga, California. Mr. Salgo received the Lloyd W. Dinkelspiel Award for "outstanding service to undergraduate education" at Stanford University where he was music director of the Stanford Opera Theater and the Stanford Symphony Orchestra. The Norman Fromm Citation from the College of Notre Dame in Belmont, California, was presented for contributing significantly to the musical life of the San Francisco Bay Area." His most recent award, a Chevalier of the National Order of Arts and Letters from the French government, honored Maestro Salgo for "his great contribution to French Music in California."

*"Again and again, the genius of Bach  
finds its proper instrument in Salgo."*



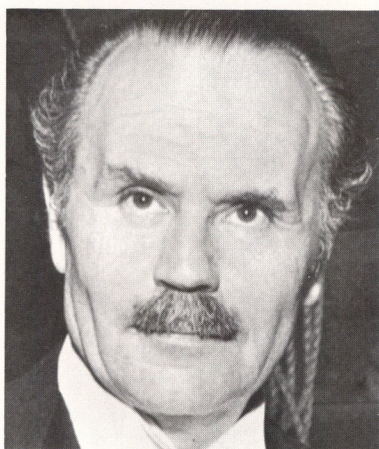




# How it all began



*Founders of the Carmel Bach Festival, Dene Denny, and Hazel Watrous, below.*



*Gastone Usigli, conductor of the Festival from 1938 until his death in 1956.*

Johann Sebastian Bach — what a giant of a man! His creativity was immense, as attested by twenty children and music that has been enjoyed for almost three hundred years. He wrote in all the forms current in his day except opera: more than 200 cantatas, sonatas, fantasias, preludes, fugues, toccatas, and an amazing hundred and forty-three chorale preludes. His works include compositions in each of the 24 major and minor keys.

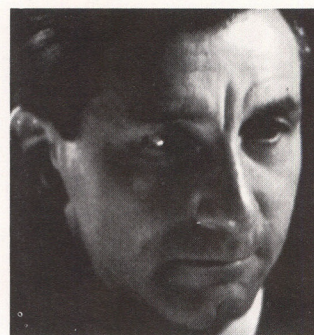
His music is loved and remembered by teachers, performers and listeners alike. Among the devoted were Dene Denny and Hazel Watrous, who, in 1932, organized a series of concerts in Carmel, which planted the seed for the Carmel Bach Festival.

One performance by a string quartet presented three concertos: Bach, Boccherini and Mozart. To support the Quartet in this undertaking an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a socialite, a photographer, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant low-ceilinged room of the Denny-Watrous Gallery on Dolores Street. It was decided to open the weekly rehearsals to season subscribers. The response was immediate and enthusiastic, and audiences soon contained a nucleus of listeners who were familiar with each work performed. A rare rapport grew up between audiences and musicians which held not only during that crucial first year, but also as the Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had much to do with transforming the heterogeneous group into the 50-piece Monterey Peninsula Orchestra which was augmented, thanks to cordial relations with

the Musicians Union, by a few professionals from the San Francisco Symphony. A 50-voice choir, formed under the direction of Miss Denny herself, made possible the presentation of many larger works. The charm of the city of Carmel itself made its own contribution to the success of the new venture. Many of its residents were refugees from Progress, and they tended to be as ruggedly individual as the terrain around them. Cool summers attracted visitors. Then as now there was no more delightful way to spend vacation days than to hear one's fill of good music, and in the intervals to prowls the shops that line Carmel's hilly streets, and to enjoy its excellent restaurants.



*Michael Penha, first director, in 1932, of what was to become the Carmel Bach Festival.*

Miss Denny and Miss Watrous had played an increasing part in the cultural life of the town since the 1920s when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous was more prominently associated with the players' group at the First Theater in Monterey. Miss Denny was a fine pianist who had performed extensively in San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photography and many other art forms found hospitality within the Gallery.



## President's Message

In 1935 these many musical resources were brought together under the aegis of the Denny-Watrous Management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A quartet of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and brass choirs sounding from the tower of Sunset Theatre have heralded each Festival since then. That season's final concert was guest-conducted by Gastone Usigli in Carmel Mission Basilica, built in 1771, only twenty-one years after Bach's death. A new place and a new life had been found for Bach's music.

Some succeeding Festival milestones:

**1936:** Ralph Linsley, pianist of the Penha Piano Quartet, became the Festival's pianist, continuo player and harpsichordist. In 1973 he retired as general coordinator of the Festival but has been its Southern California representative as well as consultant and program editor.

**1942:** A three year hiatus occurred during World War II.

**1956:** Following Gastone Usigli's death, Sandor Salgo became the Festival's music director and conductor.

**1961:** The Festival was extended to ten days.

**1973:** To satisfy an increasing demand for seats, the Festival was extended to two weeks.

**1979:** Again, to satisfy demand for seats and to further support the Festival financially, the Festival has been expanded to include a third full weekend.

As Festival audiences turn to this year's program, Maestro Salgo's 26th season, they will find an even richer tradition in the making. During these 17 memorable days, we pause to honor the past, enjoy the present and look toward the promise of the future.



Janet D. Morris

We welcome to the Carmel Bach Festival old friends, on stage and in the audience. To you we say thank you for your loyalty, your contributions of artistic and financial support. Greetings, also, to you who have come to the Festival for the first time. We look forward to having you as friends and contributors.

Support for the Festival comes in many forms. Behind the performance on stage is another concert, a harmonious collaboration of volunteers. Members of the Carmel community house musicians, bake cookies for rehearsal breaks, mend choir robes, fold and stuff letters for our mailings, fill paper bags with sand for lanterns at the Mission concerts, feed hungry musicians breakfasts, lunches, and midnight suppers, tend to medical emergencies, and transport passengers and goods in their cars and trucks.

Financial support is another part in this concert behind the scenes. Ticket revenues cover about 72% of our expenses. We must meet the deficit annually and, in addition, add to our reserves to maintain a secure position. Thank you all for your part in preserving this tradition. Together we celebrate the forty-fourth season and look forward confidently to many seasons to follow.

Janet D. Morris

Due to an increased demand for tickets, The Bach Festival Board of Directors announces an extended season in 1982 consisting of three full weeks.

**Monday, July 12 -**

**Sunday, August 1, 1982**



# Festival Staff



Priscilla Salgo

**Priscilla Salgo**  
*Director, Festival Chorale  
and Assistant Conductor*

"...a choral conductor and preparer of considerable gifts." Priscilla Salgo is far more than the gracious wife of the Festival's music director, Sandor Salgo. This year marks her 23rd as director of the Festival Chorale, a group of professional singers drawn principally from the Los Angeles and San Francisco Bay areas. The 40-member group begins rehearsing in the spring, following special auditions.

Mrs. Salgo received her Bachelor's and Master's degree from Westminster Choir College, Princeton, New Jersey, and was a member of its faculty for five years. She studied choral conducting with Wolfgang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle.

In addition to directing the Festival Chorale, Mrs. Salgo also directs the Choral Workshop sponsored jointly by the Festival and the Lyceum of the Monterey Peninsula. For three weeks preceding the Festival, four clinicians, under Mrs. Salgo's supervision, instruct a group of young people aged 15 to 20 in choral singing and vocal techniques. Her leadership has inspired these students to make remarkable progress, as is shown each summer in the ensemble demonstration held at the



Rosemary Waller

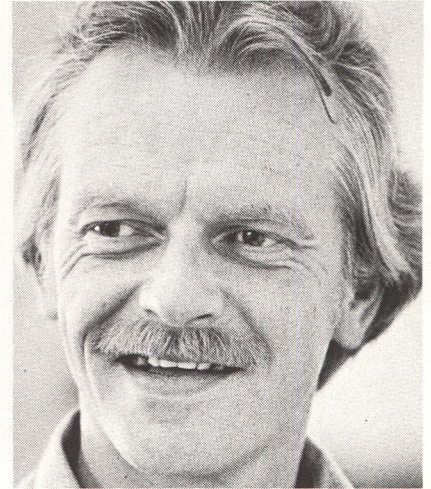
workshop's conclusion.

During the academic year Mrs. Salgo is Choir Director of the Sunnyvale Presbyterian Church.

**Rosemary Waller**  
*Concertmaster*

This year Rosemary Waller returns to Carmel for her 18th appearance as concertmaster of the Bach Festival Orchestra. A native of South Bend, Indiana, she grew up in Southern California, where she was a student of the late Vera Barstow. After receiving her Bachelor's and Master's degrees from the University of Southern California, Mrs. Waller was awarded a Fulbright grant to the Paris Conservatory, where she studied two years with Roland Charmy.

Upon her return to the United States, she became a member of the National Symphony in Washington, D.C. In 1960, Mrs. Waller joined the Cincinnati Symphony where she has been Principal Second Violinist since 1968. A charter member of the Bowdoin College Chamber Players, Mrs. Waller appeared recently in the Linton Chamber Music Series in Cincinnati, and for the past two years has performed at the Casals Festival in Puerto Rico.



Kenneth Ahrens

**Kenneth Ahrens**  
*Director, Festival Chorus and Librarian*

For the past 18 years, Festival organist Kenneth Ahrens has served as Chorale assistant to Mr. and Mrs. Salgo and is also Festival librarian. He received his Bachelor of Music Degree from Valparaiso University where he studied with Heinrich Fleischer. He earned his M.M. in organ from Indiana University, where he also taught. At Stanford University, he continued advanced studies and served as assistant organist. A Monterey Peninsula resident, Mr. Ahrens is Director of the Monterey Peninsula Community School of Music. He heads the Music Department at Santa Catalina School and is organist at Sunnyvale Presbyterian Church.

**Ralph Linsley**  
*Program Coordinator and Southern  
California Representative*

From the time he joined the Festival Orchestra in 1936 as pianist, harpsichordist and continuo player until his "retirement" in 1973 as general coordinator, Ralph Linsley has served each succeeding conductor and chorale director as consultant and chief assistant. He assumed responsibility for arranging auditions, scheduling rehearsals and overseeing the moving and tuning of all keyboard instruments.





*Ralph Linsley*

Mr. Linsley provides the almost invisible logistical support without which the Festival could not become a reality. His organizational ability and knowledge of all facets of the Festival make him invaluable to all who work with him.

He holds a Bachelor of Music Degree from Yale University, along with a Phi Beta Kappa key, and a Master of Music degree from the University of Southern California where, in 1967, he was honored as the annual Outstanding Music Alumnus. Mr. Linsley received a similar award in 1974 from the Music Alumni of Yale University.

**Robert Bowser**  
*Stage Manager*

Returning for his fourth year as Stage Manager, Robert Bowser again assumes the complex duties associated with that position, including the design and production of the processional banners for the Founder's Concert in the Carmel Mission Basilica. As Stage Manager of the Sunset Center Theater, Mr. Bowser was associated with the Festival in 1976 and 1977.

Before moving to the Monterey Peninsula from the Los Angeles area, Mr. Bowser was Director of New Talent with Universal M.C.A. and Casting Director for Metro Goldwyn Mayer Studios.



*Robert Bowser*

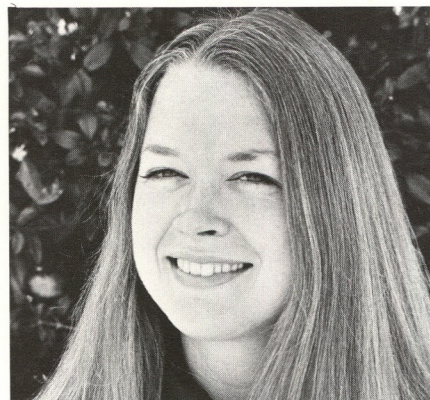
**Janet Eswein**  
*Festival Secretary*

Joining the Festival in May 1979, Janet Eswein has just completed her second year as Festival Secretary. Her administrative experience includes several years as general supervisor of medical and dental offices. Before moving to the Monterey Peninsula, Janet was a resident of Hillsborough where she served as a volunteer in church, school and political activities. In 1970, she was chosen Hillsborough's Citizen of the Year. Janet holds a Bachelor of Science Degree from Northwestern University.



*Janet Eswein*

the Festival staff this year with a special interest as Development Director and Public Relations. A resident of the Monterey Peninsula since 1977, Miss Kinsler has worked at Community Hospital for the past three years. Her fund raising experience includes grant-writing for non-profit organizations and most recently, for the City of Gardena Human Services Department. She holds a Bachelor of Science degree from Ball State University and is currently enrolled in the Master's program in Human Relations at Golden Gate University.



*Alice Kinsler*

**Alice Kinsler**  
*Development Director*

Having sung in the local chorus during the 1978 Festival, Alice Kinsler joined

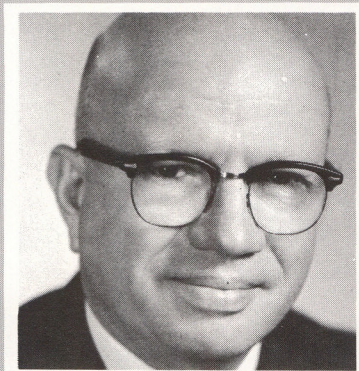
## *Festival Staff*

**Gale Peak** Ticket Manager  
**Janet Bush** Bookkeeper  
**Phillip M. Schlueter** Tuning and Maintenance of harpischords and organ  
**Ellsworth R. Gregory** Tuning and Maintenance of pianos  
**Eleanor Avila** Chorus Accompanist  
**Mrs. Richard Brace** Wardrobe  
**Ronald James** Photography  
**John Garey** Technical Director  
**Brad Gardner** Technical Director Carmel Mission Basilica  
**David Mahoney** Assistant Stage Manager  
**Ross Brown** **Michael Dunlap**  
**Marta Yates** Stage Crew



# *In Memory of Raymond Kendall*

As we take part in the 1981 Carmel Bach Festival we celebrate the life and work of Raymond Kendall, whose physical life came to an end on August 11, 1980. The currents of thought and feeling he set in motion during his life continue around us. Ideas he set before us in his lectures sharpened our hearing and understanding during the Bach Festival for 16 years. Policies he helped establish as a member of the Bach Festival Board



still guide us. Musicians he helped, encouraged and educated still make music for us. The strings sing more sweetly and there is more honey in the horns partly because of Ray Kendall. Even some critics speak with more knowledgeable words because of his work as founding director of the Rockefeller Foundation's project for training music critics in a two-year curriculum at USC. Each year when he returned to the Festival he brought news of his adventures on the music panel of the State Department's Cultural Presentations Division, choosing appropriate artists and groups to represent American achievement abroad.

His scholarship, his wit, his generosity, his charm, brought students, friends and colleagues into his orbit to admire and love him in his life and to miss him sorely in his absence, while still celebrating and enjoying the legacy of his gifts.

He taught at Stanford, Whittier, Dartmouth, Michigan, served as Dean of the USC School of Music for 19 years, worked as music critic of the *Los Angeles Times-Mirror*, wrote for the *Los Angeles Times* and radio station KNX. Probably his most significant work was bringing the USC School of Music to its excellent present status. He was responsible for bringing Gregor Piatigorsky, Jascha Heifetz and William Primrose to that faculty. Serving as president of the Performing Arts Council of the Los Angeles Music Center after retiring from USC in 1967, he continued his life long work of encouragement and education to make better players and better listeners, developing talents, encouraging the young, providing opportunities for performance and always sharpening the ears and the understanding of musicians and audiences alike.

Others will come to speak with wit and erudition, to enhance our joy in the Festival, but we will remember Ray. He set a standard by which others will be measured for many years.

Memorial contributions may be made to the Raymond Kendall Memorial Fund, Carmel Bach Festival, P.O. Box 575, Carmel, CA 93921.

**Nancy Morrow**

*For the Board of Directors,  
Carmel Bach Festival*



# Officers and Committees

## Officers

Janet D. Morris  
*President*  
Francis B. DuBois  
*First Vice President*  
Suzanne W. Meem  
*Second Vice President*  
Mrs. Dwight W.  
Morrow  
*Secretary*  
Howard S. Bucquet  
*Treasurer*



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Edward G. Bernstein  
Theodore H. Calhoon  
Mrs. Walter A.  
de Martini  
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Mrs. Joan DeVisser  
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M.D.  
George N. Hale, Jr.  
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Arnold Manor, M.D.  
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Carla F. Stewart  
Nancy P. Tostevin  
Paul R. Woudenberg,  
Ph.D.

## Honorary Life Members

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Mrs. Jay Chappell  
Ted Durein  
Mast Wolfson, M.D.



## Recitals

Arleene J. Torri  
Robert L. Black, M.D.  
Jean Black  
Patricia Griffith  
John H. Pratt  
Merritt Weber  
Brigitta Wray



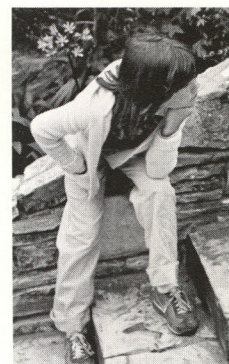
## Carmel Bach Festival Guild

Joan DeVisser,  
*Chairman*  
**Volunteers**  
Margaret Aitkenhead  
Mrs. Basil Allaire  
Mrs. Robert F. Arenz  
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Jacquie Colbert  
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Mrs. Charlotte Corbet  
Merryll Cottrell  
Joyce Dahl  
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Duvenek  
Walter A. de Martini  
Mr. and Mrs. Reed  
Dennis  
Mrs. Sue Dixon  
Mrs. Francis DuBois  
Mr. and Mrs. John Farr  
Mr. and Mrs. Samuel  
Felix  
Lettie Ford  
Mr. and Mrs. Robert  
M. Graham  
Mr. and Mrs. Bruce  
Grimes

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Mrs. Stephen F.  
Harbison  
Mr. and Mrs. James R.  
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Mr. and Mrs. Robert  
Heinzman  
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Mr. and Mrs. Henry  
Hill  
Asley Hougen  
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M. Jameson  
Mrs. C. Barton Jones  
Mrs. Raymond  
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Dean and Lynn Lewis  
Ruth Lisle  
Miss Angie Machado  
Msgr. Edward  
MacMahon  
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Steinbeck  
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Mr. and Mrs. Peter  
C. Wright  
Mr. and Mrs. K.E.  
Woehler  
Mrs. Paul Woudenberg  
Marjorie Wurzmahn





# The Musicians

Conductor, Orchestra, Chorus and Chorale

## Conductor

Sandor Salgo

## Orchestra

Rosemary Waller,  
*Concertmaster*  
Mark Volkert,  
*Assistant Concertmaster*  
Mayumi Ohira,  
*3rd Chair, Violin I*  
Mark Jordan,  
*Principal, Violin II*  
Michael Lorne  
Anderson  
Kristina Lee Bryan  
Joann Cruthirds  
Melanie Demer  
Renie Wong Lindley  
Frankay V. Oleson  
Rebecca Rose-Purdon  
Donna Lee Salarpi  
Joseph Schellhardt  
Marilyn Robinson  
Sevilla

### Viola

Thomas Hall, *Principal*  
Thomas Demer  
Vladimir Dimitrov  
Fidel Sevilla, *orchestra coordinator*  
Elizabeth Sublette  
Raymond Tischer

### Cello

Peter Rejto, *Principal*  
Inez Roden Boyle  
Mary Commanday  
Pamela Highbaugh  
Jan Volkert

### Contrabass

John Feeney,  
*Principal*  
Donald Nelson

### Flute

Brooks deWetter  
-Smith, *Principal*  
Susan Goodfellow  
Susanna Watling  
Linda Lancaster

### Oboe

Michael Henoch,  
*Principal*

Jean Stevens,  
*Co-Principal*  
Donald Leake  
Eleanor Dusté  
Celia Dugan

### Clarinet

Arthur Austin, *Principal*  
Richard Dasher

### Bassoon

Jesse Read, *Principal*  
David Sullivan

### French Horn

Eric Achen, *Principal*  
Kathy Wood

### Trumpet

Charles J.C. Daval,  
*Principal*  
Carole Klein,  
*Co-Principal*  
Charles R. Bubb, Jr.

### Trombone

Will Sudmeier,  
*Principal*  
A. Michael Brown  
Douglas Miner

### Timpani

Scott Hamilton

### Harpsichord

Bruce Lamott  
Madeline Ingram

### Organ

Kenneth Ahrens



## Chorus

### Soprano

Coral Armstrong  
Cathryn Baptiste  
Brigitte Baumgarten  
Madelaine Blakes  
Margaret Clark  
Elizabeth Coward  
Jane Crotser  
Peggy Hansen  
Suzanne Hernandez  
Linda Lancaster  
Agneta Lenberg  
Kate Mahaney  
Yolanda Mitchell  
Nancy Opsata  
Elizabeth Pasquinelli  
Dottie Roberson  
Susan Rose  
Sarah Sheere  
Shirley Slick  
Jennifer Trahan  
Eula Mae Veatch  
Christine Wait  
Brigitta Wray

### Alto

Brenda King Almeida  
Ann Clark  
Patricia Griffith  
Carol Lorenz  
Wendy Moorty  
Marlene Nelson  
Leberta Renfro

### Tenor

Tim Grady  
Tom Larson  
Roy Lorenz  
Patrick Lynch  
Paul Tuff  
Mark Wendland

### Bass

Conway Esselstyn  
Alexander Holodiloff  
Joseph Griffith  
Gale Jacobsen  
George Sackman  
Richard Sheere  
Brian Steen  
Donald Trout  
Richard Tullar

## Chorale

### Soprano

Rebecca Breeding  
Charlene Caddick  
Joanne Condrin  
Kaye DeVries  
Rosa Lamoreaux  
Gwendolyn Lytle  
Caterina Micieli  
Mary-Esther Nicóla  
Margot Power  
Diane Thomas,  
*Coordinator*  
Pamela Dale Watkins  
Katy Wolff

### Alto

Debbie Cree  
Barbara Larson  
Barbara J. Lockert  
Gail MacGowan  
Sara McGah  
Debra Patchell  
Hannah Jo Smith  
Catherine E. Stoltz

### Tenor

Terry M. Brown  
Alan Caddick  
Mark Daniel  
William Davis  
Thomas Goleeke  
Joseph Golightly  
James Hull  
Donald Martin  
Mathew J. Scully  
Michael C. Wait

### Bass

Robin Buck  
Herbert Cabral  
Robert Faris  
Leroy Kromm  
Michael Lancaster  
Edward Levy  
Stephen A. Smith  
Paul Tavernier





# *the Concerts*

## PROGRAM NOTES

**Dr. John Hajdu**, *Professor of Music,*  
University of California at Santa Cruz

**Dr. Raymond Kendall**, *Former Dean,*  
School of Performing Arts,  
University of Southern California

**Edward Colby**, *Former Head Music Librarian,*  
Stanford University



**Friday, July 17**

Concert 8pm Sunset Center Theater

**Works of Johann Sebastian Bach**

*See program for July 20*

**Saturday, July 18**

Concert 8pm Sunset Center Theater

**Soloists and Orchestra**

*See program for July 25*

**Sunday, July 19**

Concert 2pm Sunset Center Theater

**The Passion According to**

**St. Matthew** Johann Sebastian Bach

*See program for July 26*



**Monday, July 20 & 27**

Concert 8pm Sunset Center Theater

**Works of Johann Sebastian Bach (1685-1750)**

**I. Cantata, "Jesu, der du meine Seele," BWV 78**

**Chorus**

Jesu, der du meine Seele  
Hast durch deinen bittern Tod  
Aus des Teufels finster Höhle  
Und der schweren Seelennot  
Kräftlich herausgerissen,  
Und mich solches lassen wissen,  
Durch dein angenehmes Wort  
Sei doch jetzt, o Gott, mein Hort!

Jesus, Thou who hast  
through Thy bitter death  
from the dark regions of Satan  
and from deepest anguish  
powerfully torn away my soul,  
and hast made me to know such things,  
through Thy blessed Word  
be Thou ever, O God, my protector!

**Duet soprano, alto**

Wir eilen mit schwachen,  
doch emsigen Schritten,  
O Jesu, o Meister,  
zu helfen zu dir!  
Du suchest die Kranken  
und Irrenden treulich.  
Ach! höre, wie wir die Stimme  
erheben, um Hilfe zu bitten!  
Es sei uns dein gnädiges  
Antlitz erfreulich!

We hasten with feeble,  
yet eager footsteps,  
O Jesus, O Master,  
for help from Thee!  
Thou seekest faithfully the sick  
and those that stray.  
O hear, as we raise our voices  
to pray for help!  
May Thy gracious countenance  
be satisfying for us!

**Recitative tenor**

Ach! ich bin ein Kind der Sünden,  
Ach! ich irre weit und breit.  
Der Sünden Aussatz,  
so an mir zu finden,

Ah, I am a child of sin!  
Ah, I stray far and wide!  
The leprosy of sin,  
as it is found within me,





Verlässt mich nicht  
in dieser Sterblichkeit.  
Mein Wille trachtet nur nach  
Bösem.

Der Geist zwar spricht:  
Ach! wer wird mich erlösen?  
Aber, Fleisch und Blut zu zwingen  
Und das Gute zu vollbringen,  
Ist über all meine Kraft.  
Will ich den Schaden nicht  
verhehlen,  
So kann ich nicht, wie oft  
ich fehle, zählen.  
Drum nehm' ich nun der Sünden  
Schmerz und Pein  
Und meiner Sorgen Bürde,  
So mir sonst unerträglich würde,  
Und liefere sie dir, Jesu,  
seufzend ein.  
Rechne nicht die Missetat,  
Die dich, Herr, erzürnet hat!

#### *Aria tenor*

Das Blut, so meine Schuld  
durchstreit,  
Macht mir das Herz wieder leicht  
Und spricht mich frei.  
Ruft mich der Hölle Herr  
zum Streite,  
So stehet Jesus mir zur Seite,  
Dass ich beherzt und sieghaft sei.

#### *Recitative bass*

Die Wunden, Nägel, Kron' und  
Grab,  
Die Schläge, so man dort  
dem Heiland gab,  
Sind nunmehr Siegeszeichen  
Und können mir verneute Kräfte  
reichen.  
Wenn ein erschreckliches Gericht  
Den Fluch für die Verdammten  
spricht,  
So kehrst du ihn in Segen.  
Mich kann kein Schmerz und keine  
Pein bewegen,  
Weil sie mein Heiland kennt,  
Und da dein Herz für mich  
in Liebe brennt,  
So lege ich hinwieder  
Das meine vor dir nieder.  
Dies, mein Herz, mit Leid  
vermenget,  
So dein teures Blut besprenget,  
So am Kreuz vergossen ist,  
Geb' ich dir, Herr Jesu Christ.

#### *Aria bass*

Nun du wirst mein Gewissen stillen,  
So wider mich um Rache schreit;

will never leave me  
in this mortality.  
My will strives only for evil.

My spirit indeed cries:  
Ah, who will save me?  
But, to conquer flesh and blood  
and to accomplish good,  
is beyond my power.  
I will not hide my fault,

I cannot count how often  
I fail.  
So I bring the sorrow  
and pain of sin  
and my load of cares,  
which have become intolerable to me,  
and give them to Thee, Jesus,  
sighing.  
Do not reckon the offense,  
which has so angered Thee, O Lord!

The blood, which has cleansed  
my guilt,  
again makes my heart light  
and declares me free.  
Should the Lord of Hell call me  
to conflict,  
Jesus will stand by my side, so  
that I am strengthened and victorious.

The wounds, nails, crown and  
grave,  
the blows, which to the Savior  
were given,  
are to Him tokens of victory  
and can give me  
renewed strength.  
When a dread judgment  
proclaims a curse for the  
condemned,  
Thou turnest it into a blessing.  
No sorrow nor any pain can  
move me,  
since my Savior knows these things,  
and since Thy heart for me  
burns in love,  
so I lay down in return  
my all before Thee.  
This, my heart, mingled with grief,  
cleansed by Thy precious blood  
which is poured upon the Cross,  
I give to Thee, Lord Jesus Christ.

Now wilt Thou quiet my conscience,  
which calls for vengeance upon me;





Ja, deine Treue wird's erfüllen,  
Weil mir dein Wort die Hoffnung  
beut.

Wenn Christen an dich glauben,  
Wird sie kein Feind in Ewigkeit  
Aus deinen Händen rauben.

### Chorale

Herr, ich glaube, hilf mir  
Schwachen,  
Lass mich ja verzagen nicht;  
Du, du kannst mich stärker  
machen,  
Wenn mich Sünd' und Tod anfigt.  
Deiner Güte will ich trauen,  
Bis ich fröhlich werde schauen  
Dich, Herr Jesu, nach dem Streit  
in der süßen Ewigkeit.

yea, Thy truth will be fulfilled,  
for Thy Word offers hope to me.

If one believes in Christ,  
no enemy for all eternity  
shall snatch thee from His hand.

Lord, I believe, help Thou my  
unbelief,  
let me not despair;  
Thou canst make me stronger,

when sin and death assail me.  
In Thy goodness will I trust  
until I shall behold Thee in joy,  
Lord Jesus, after the conflict,  
in blissful eternity.

Mary-Esther Nicóla, *soprano*  
Debra Patchell, *alto*  
Gregory Wait, *tenor*  
Douglas Lawrence, *bass*  
Festival Chorale and Orchestra

### II. Brandenburg Concerto No. 2 in F, BWV 1047

(*Allegro*)  
*Andante*  
*Allegro assai*

Charles J.C. Daval, *trumpet*  
Brooks deWetter-Smith, *flute*  
Michael Henoch, *oboe*  
Mark Volkert, *violin*  
Festival Orchestra

### III. Concerto in a, for Four Harpsichords, BWV 1065

(*Allegro*)  
*Largo*  
*Allegro*

Hans Pischner  
Bruce Lamott  
Madeline Ingram  
Linda Burman-Hall  
Festival Orchestra

### INTERMISSION

### IV. Magnificat BWV 243

English text, King James Version, Luke 1: 46-55

#### Chorus

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

#### Aria, *soprano II*

Et exultavit spiritus meus  
in Deo salutari meo.

And my spirit hath rejoiced  
in God my Saviour.

#### Aria, *soprano I & Chorus*

Quia respexit humilitatem ancillae  
suae; ecce enim ex hoc beatam  
me dicent omnes generationes.

For He hath regarded the low estate  
of his handmaiden; for, behold,  
from henceforth all generations  
shall call me blessed.





**Aria, bass**

Quia fecit mihi magna, qui potens est, et sanctam nomen ejus.

For He that is mighty hath done to me great things; and holy is His name.

**Duet, alto, tenor**

Et misericordia a progenie in progenies, tremantibus eum.

And His mercy is on them that fear Him from generation to generation.

**Chorus**

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

He hath showed strength with His arm; He hath scattered the proud in the imagination of their hearts.

**Aria, tenor**

Deposuit potentes de sede et exultavit humiles.

He hath put down the mighty from their seats and exalted them of low degree.

**Aria, alto**

Esurientes implevit bonis, et divites dimisit inanes.

He hath filled the hungry with good things; and the rich He hath sent empty away.

**Terzett, sopranos I & II, alto**

Suscepit Israel puerum suum, recordatus misericordiae.

He hath holpen his servant Israel, in remembrance of His mercy.

**Chorus**

Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.

As He spake to our fathers, to Abraham, and to His seed forever.

**Chorus**

Gloria Patri, et Filio et Spiritui Sancto! Sicut erat in principio, et nunc et semper in secula seculorum. Amen.

Glory be to the Father, and to the Son and to the Holy Ghost! As it was in the beginning, is now and ever shall be, world without end. Amen.

**Pamela Myers, soprano I**  
**Catherine Stoltz, soprano II**  
**Victoria Grof, alto**  
**Gregory Wait, tenor**  
**Quade Winter, tenor**  
**Robert Lopez, bass**

*Terzett*

**Mary-Esther Nicóla, soprano I**  
**Katy Wolff, soprano II**  
**Catherine Stoltz, alto**

**Festival Chorus, Chorale and Orchestra**

**Program Notes**

I. The sacred cantata, "Jesu, der du meine Seele," exhibits an astonishing richness of expressive musical means placed at the service of a central idea, that of sin and its cure. In the opening chorale-fantasia the sinfonia, which also provides material for the instrumental interludes, is in the style of chaconne in sarabande rhythm. When the chromatically descending chaconne theme appears in the bass it is surmounted by a heavy chordal structure which may be ac-

cepted as symbolizing the weight of sin. A scalewise figure in eighth notes takes an important part, relieving the burden and becoming more animated as the voices enter. While the three lower voices elaborate contrapuntally upon the chromatic theme and the eighth-note motive, the sopranos sing the chorale theme, reinforced by horn and flute. The admixture of the recurring chordal structure and the highly imaginative polyphony results in a movement of impressive textural

and formal intensity.

A tonal edifice such as the first movement must be followed by straightforward and relatively uncomplicated rhythms; Bach has provided in the soprano-alto duet a musical counterpart of the tripping of diligent footsteps. There follows a pair of recitative-aria groups, the first for tenor and the second for bass. It would be difficult to imagine a more effective representation of the soul caught in the toils of evil than that woven by the



unrelenting chromaticism of the tenor recitative. In the liveliness of the following aria, with its obbligato flute, there is courage for the battle. Bach has written for the bass a striking example of "accompanied" recitative, in the later measures of which the voice line pre-figures the floridity of the aria to follow. In this aria — the oboe is the solo instrument — there is a short string motive remotely reminiscent of the weighty figure of the opening fantasia. The closing chorale expresses the soul's confidence in "sweet eternity" after the strife.

— E.C.

II. Bach sent six concertos to HRH Monseigneur Christian Ludwig, Margrave of Brandenburg in 1731, with the following dedication: "Several years ago...your Royal Highness deigned to honor me with the command to send...some pieces of my composition; I have then taken the liberty of rendering my most humble duty...with the present concertos; begging Your Highness most humbly not to judge their imperfections with the rigor of the fine and delicate taste which the whole world knows Your Highness has for musical pieces; but rather to infer from them...the profound respect and the most humble obedience which I try to show... therewith..."

While we have no definite evidence why Bach decided upon the instru-

mental groups he employed in these six concertos, the strongest likelihood seems to be a systematic exploration of instrumental sonorities.

Trumpet, flute, oboe and violin form the concertino group for the *Brandenburg No. 2*. In the first movement the concertino group has its own thematic material, played against ostinato strings.

The *Andante* features the flute, oboe and violin, playing over repeated eighth notes in the basso continuo; the trumpet is absent for this movement.

The trumpet brings the *Allegro assai* in fugal style, leading the way, through contrapuntal involutions, and also having the last word.

— R.K.

III. In transcribing Vivaldi's four-violin concerto for an equal number of solo claviers, Bach lowered the composition by a whole tone — from B minor to A minor. But he made changes in the texture as well. "As in his other arrangements of Vivaldi's concertos," wrote the late Albert Schweitzer, "Bach has given the basses more independence, and worked out the middle parts more richly and fully. He gives the solo instruments more work in counterpoint and...often adds a fuller accompaniment not infrequently varied with episodes." The *Concerto for Four Claviers* was written in Leipzig during the period 1730-1733.

— E.C.

IV. In Bach's *Magnificat* each verse is interpreted according to the basic concept expressed in the text. Often a single word will suffice to determine the "affection" of the movement. The *Magnificat* opens with orchestra and chorus singing loud praises. *Et exultavit*, on the other hand, expresses the joy born of a more personal relationship to the Deity. In the following soprano aria, the word "humilitatem" appears to have set the mood for the tender melody first sung by the oboe and then by the voice.

With its sudden introduction of orchestra and chorus, *Omnes generationes* illustrates Bach's sensitivity to the literal as well as the mystical meaning of the text. The virility of *Quai fecit* gives way to a pastoral quality inspired by the word "misericordia," calling to mind the symbol of the good shepherd.

The forceful *Fecit potentiam* and the fugal *Sicut locutus est* follow the text as faithfully as do those already described. The *Gloria Patri* with which Bach concludes his *Magnificat* sweeps through rising waves of sound to a recapitulation of the triumphant music with which he opened this masterful work. The present version of the *Magnificat* was composed in Leipzig in 1723 and was performed on the first feast day of Christmas.

— E.C.

Tuesday, July 21 & 28  
Concert 8pm Sunset Center Theater

I. Concerto in e, for oboe (July 21) Georg Philipp Telemann (1681-1767)

*Andante*  
*Allegro molto*  
*Largo — Allegro*

In commemoration of the tercentenary of his birth

Michael Henoeh, oboe

I. Concerto in G, for two violins (July 28) Antonio Vivaldi (1678-1741)

*Allegro*  
*Andante*  
*Allegro*  
Rosemary Waller, violin  
Mark Volkert, violin  
Festival Orchestra

II. Cantata, "Ich will den Kreuzstab gerne tragen," BWV 56

Johann Sebastian Bach (1685-1750)



Douglas Lawrence, *bass-baritone*

**Aria**

Ich will den Kreuzstab gerne tragen,  
Er kommt von Gottes lieber Hand;  
Der führet mich nach meinen  
Plagen  
Zu Gott in das gelobte Land.  
Da leg' ich den Kummer auf einmal  
ins Grab,  
Da wischt mir die Tränen  
mein Heiland selbst ab.

**Recitative**

Mein Wandel auf der Welt  
ist einer Schifffahrt gleich;  
Betrübnis, Kreuz und Not  
sind Wellen, welche mich bedecken  
und auf den Tod mich täglich  
schrecken.

Mein Anker aber, der mich halt,  
ist die Barmherzigkeit,  
womit mein Gott mich oft erfreut.  
Der rufet so zu mir: Ich bin bei dir,  
ich will dich nicht verlassen,  
noch versäumen!

Und wenn das wüthenvolle  
Schäumen sein Ende hat,  
So tret' ich aus dem Schiff  
in meine Stadt,  
Die ist das Himmelreich,  
wohin ich mit den Frommen  
Aus vieler Trübsal werde kommen.

**Aria**

Endlich wird mein Joch  
Wieder von mir weichen müssen.  
Da krieg' ich in dem Herren Kraft,  
Da hab' ich Adlers Eigenschaft,  
Da fahr' ich auf von dieser Erden  
Im Laufe, sonder matt zu werden.  
O! gescheh' es noch!

**Recitative**

Ich stehe fertig und bereit  
Das Erbe meiner Seligkeit  
Mit Sehnen und Verlangen  
Von Jesu Händen zu empfangen.  
Wie wohl wird mir geschehn,  
Wenn ich den Port der Ruhe werde  
sehn.  
Da leg' ich den Kummer auf einmal  
ins Grab,  
Da wischt mir die Tränen  
mein Heiland selbst ab.

**Chorale**

Komm, o Tod, du Schlafes Bruder,  
Komm und führe mich nun fort;  
Löse meines Schifffleins Ruder,  
Bringe mich an sichern Port.  
Es mag, wer da will, dich scheuen,  
  
Du kannst mich vielmehr erfreuen;  
Denn durch dich komm' ich herein  
Zu dem schönsten Jesulein.

I will gladly bear the cross-staff,  
it comes from God's loving hand;  
it leads me through my anguish

to God in the promised land.  
There do I put my sorrow all at once  
in the grave,  
there will my Savior Himself  
wipe away my tears.

My journey through the world  
is like a voyage at sea;  
affliction, cross and woe  
are billows which overwhelm me  
and which daily frighten me to  
death.

But my anchor, which holds me fast,  
is the compassion  
with which my God often delights me.  
He calls thus to me: I am with thee,  
I will not leave  
nor forsake thee!

And when the raging foam  
is calmed,  
then will I step from the ship  
into my home city,  
which is the Kingdom of Heaven,  
whither I with the righteous ones  
out of great tribulation will come.

Finally shall my yoke  
once more be lightened.  
I will strive in the power of the Lord,  
there will I have the wings of an eagle,  
there will I soar upward from the earth  
in flight, without tiring.  
Oh, that it might be today!

I stand ready and prepared  
to receive from Jesus' hand  
the heritage of my bliss  
with longing and desire.  
How blessed will it be for me,  
when I behold my port of rest!

There do I put my sorrow all at once  
in the grave,  
there will my Savior Himself  
wipe away my tears.

Come, O death, thou brother of sleep,  
come and guide me onward;  
unloose the rudder of my little ship,  
bring me safely into port.  
It may be that though some shy  
away from thee,  
Thou canst rather gladden me:  
for through thee I come  
to my beloved Jesus.





Oboe *obbligato*:  
**Michael Heno**ch (July 21)  
**Jean Stevens** (July 28)  
 Members of Festival Chorale and Orchestra

### III. Suite in G, "La Putain",

G. P. Telemann

#### Ouverture

**Masquerade:** Die Schneckenpost (The Tavern)

**Rondeau:** Der Hexen-Tantz (The Seductress' Dance)

Sarabande

Marche

Menuet

**Bourrée:** Die Baass Lissabeth ("Cousin" Lizzie)

**Conclusion in e**  
 Festival Orchestra



### INTERMISSION

### IV. Concerto in C, for Piano, K. 415

Wolfgang Amadeus Mozart (1756-1791)

*Allegro*

*Andante*

*Allegro*

**Gerhard Puchelt**, piano  
 Festival Orchestra

The Steinway Concert Grand Piano, loaned through the courtesy of the Monterey County Symphony, is the Avery Tompkins Memorial Piano.

### V. Concerto No. 3 in E flat, for French Horn, K. 447.

W.A. Mozart

*Allegro*

*Romance: Larghetto*

*Rondo: Allegro*

**Arthur Krehbiel**, French Horn

### Program Notes

#### (July 21)

**I.** The tri-centenary of Telemann's birth, has been passing with much less notice than that important composer merits. The most prolific composer of his time (with more than a *thousand* cantatas to his credit) Telemann (1681-1767) achieved a much greater reputation among his contemporaries than did J.S. Bach. A remarkable melodist, Telemann represents more the style transition of the 18th century, whereas Bach's great achievement lies more in his historical position, culminating centuries of polyphonic development in a highly contrapuntal and more personal style.

The opening andante of this four-movement concerto presents a repeated-note figure in the strings which develops while supporting the

sustained solo line. This leads to a virtuosic "perpetual motion" second movement. The third movement, a fine expansive largo, ends with a half cadence to prepare the final allegro, which unfolds with increasingly active rhythmic figures in the solo instrument.

— J.H.

#### (July 28)

**I.** Antonio Vivaldi (1668-1741), the so-called "Red Priest," reportedly said that he could "compose a concerto with all its parts faster than a scribe could copy it." Indeed, his output of 500-odd concertos justifies the boast. Of these, twenty-five were written for two violins and orchestra, and, curiously, only one was written in G minor. Typically virtuosic, it follows a three movement structure with a lighter andante in C minor, given entirely to the solo instruments, sepa-

rating the brilliant allegro movements.

— J.H.

**II.** Two ideas play a dominant role in the first part of the "Kreuzstab" Cantata; that of a wanderer traveling by ship across the water to his own city — symbolizing the life of Christ — and that of walking with a cross-staff — symbolizing the Cross itself. Strong syncopation on the word "Kreuzstab" turns into tender resignation with the words, "It comes from God's loving hand." In the first recitative the wave motion ceases at the very moment when the wanderer steps from the ship. The final chorale brings the cantata to a subdued conclusion.

— E.C.

**III.** *La putain* (The Wench) reflects Telemann's use of descriptive



titles and effects as was popular with his French contemporaries. The movements are imaginatively titled.  
— J.H.

IV. Mozart's prodigious output of piano concertos may constitute his greatest achievement in the realm of instrumental music. Whereas Haydn had done much for the symphony and string quartet before Mozart was to take up those forms, in the series of piano concertos Mozart composed in Vienna beginning in 1781, we can see the power and richness of his originality in a more refined state than in the other forms.

The C Major Concerto (#13), composed late in 1782, reflects the same intimacy found in the other two concertos of that time, but on a slightly grander scale. Emperor Joseph II, who heard Mozart perform it in March of 1783, applauded it enthusiastically perhaps because of the rondo finale with its witty, even capricious, overly-ornamented adagio interruptions.  
— J.H.

V. The horn players of the world will be forever grateful to Mozart's life-long friend Joseph Leutgeb, the Viennese cheesemonger, for whom Mozart wrote three, if not

all, of his four fine concertos. The third is the one in doubt; the other three are specifically dedicated to Leutgeb in the autograph manuscripts. Its date is uncertain, but probably it was written about the time of *Figaro* and *Don Giovanni*, except for the "Romance," which may have been composed earlier.

The opening movement, a lyric sonata form, is followed by the plaintive "Romance." The finale uses hunting-horn motives in the context of a 6/8 meter, the traditional meter of the "hunting" music.

— J.H.

Wednesday, July 22 & 29

Founders' Memorial Concert 9pm Carmel Mission Basilica

Music from Westminster Abbey

Sandor Salgo, Conductor

Priscilla Salgo, Assistant Conductor

Processional

William Byrd (1543-1623)

I. Mass for Five Voices

Kyrie,  
Gloria,  
Agnus Dei

II. Coronation Anthem, "My heart is inditing," for Double Chorus

Henry Purcell (1659-1695)

III. Concerto Grosso, Op. 6, No. 6 George Frideric Handel (1685-1759)

Musette: Larghetto

Concertino:

Rosemary Waller, violin

Mark Volkert, violin

Peter Rejto, cello

Look down, harmonious saint — from Ode for St. Cecilia's Day  
IV. Saul and the Witch at Endor (Harmonia Sacra) Henry Purcell

Saul. . . . . Gregory Wait

Witch. . . . . Victoria Grof

Samuel. . . . . William Fleck

V. Motet in Forty Parts, "Spem in alium," Thomas Tallis (c. 1505-1585)





Largo  
Vivace

## VII. Coronation Anthem, "Zadok the Priest"

### VIII. Chaconne (The Fairy Queen )

Processional banners produced by **Robert Bowser**, *Festival Stage Manager*

**I.** A program of English sacred music would be incomplete without the presence of a work by the "Father of Musick" as William Byrd (1543-1623) was described in the records of the Royal Chapel upon his death. He never heard his great masses in the Abbey, for as a member of the Catholic minority during those perilous politico-religious times he survived perhaps only by virtue of his great recognized talent and the music of his own faith was either not performed, or was employed in secret services in private households. As fine as his Anglican service works are, in them he never achieved the spiritual heights evident in his great settings of the mass ordinary. Composed about 1595, the five-voice mass, of which we have here the Kyrie, Gloria, and Agnus, represents one of the finest examples of Byrd's achievement in the realm of expressive counterpoint.

**II. Purcell (1659-95), England's** greatest Baroque composer, properly holds the most prominent role in this program. Purcell's long relationship with Westminster Abbey began as early as his fifteenth year when he was appointed to tune the organ. At the age of 20 he succeeded his master John Blow as organist, a position he held for the rest of his life. At his early death his funeral took place in the Abbey, and he was interred in the north aisle next to the organ.

Purcell's largest verse anthem, *My heart is inditing*, reflects in its eight-voice texture the festive and ceremonial style which Purcell mastered. The text, appropriately chosen for the occasion of the coronation of James II in 1685, is drawn from Psalm 45. During the first performance of the anthem, the Queen after being crowned, processed to take her place beside the King.

the King. —J.H.  
Begins pompously, in dotted rhythm.  
20 in the queer part. the "dole"  
change. Some dissonance.  
Amund

III. Handel's grave also lies in Westminster Abbey, where following his death, mammoth performances of his famous oratorios were customary for more than a century.

The G minor concerto was written in 1739, probably in a few days' time.

In the *Musette*, the sustained bass notes characterize the movement which takes its name from the drones of a smallish French bagpipe.

— J.H.

**IV. Purcell's *Saul and the Witch at Endor*** is a short dramatic cantata which tells the story of Saul's visit to the Witch of Endor. After the fugal opening trio, the story unfolds in intense dramatic recitative with the tenor representing Saul, the bass as Samuel, and the soprano as the Witch. Purcell effectively employs Baroque conventions, such as the upward melodic contours on words such as "raise" and "ascending," and downward contours on words of lamentation, such as "alas" and the text of the final chaconne-like trio.

— J.H.

V. Tallis (c. 1505-1585) served the royal household from the last years of Henry VIII's reign through nearly half of Elisabeth's. Although much of his work is undistinguished, his 40-voice motet *Spem in alium* represents an astonishing technical achievement without precedent or peer in the 16th century. It may have been part of a dramatic enactment presented to the Queen on the occasion of her 40th birthday in 1573.

Oct 1915.  
School of 5 years each — J.H.

— J.H.

**VI. The Voluntary**, as its name implies, is a written-down improvisatory piece often of a ceremonial nature. Maurice Green (1696-1755) although remembered primarily for his organ works, including his twelve published voluntaries, composed some excellent vocal and keyboard works as well. This voluntary follows Greene's customary practice of opening with a sustained passage which is followed by a fast dance-like section. *Mahinda's manuscript*

— J.H.

**VII.** As one of his last public acts, King George I approved the naturalization papers, as a result of which, on February 20th, 1727, one "George Frideric Handel" took the oath of allegiance and became at long last a British subject.

The coronation of the new king, George II, took place in Westminster Abbey later the same year (September 11), an event remembered chiefly for that most famous of all Coronation Anthems, *Zadok, the Priest*. In fact, it was considered so appropriate that it has been sung at the coronation of nearly every British monarch since Handel's time. *Used Purcell as a model to sing English*

— R.K.

— R.K

**VIII.** The Chaconne, *from the Fairy Queen*, probably written as incidental music for a dramatic moment in a play, displays Purcell's remarkable gifts for invention over a repeated bass line. This melodic inventiveness served him well in the vocal realm, where Purcell produced the largest proportion of his music, as the vocal flourishes and the writing of the final chaconne in *The Witch of Endor* demonstrates.

— J.H.

"Dance for Chinese Men & Women" - J.H.



Thursday, July 23 & 30  
Concert 8pm Sunset Center Theater

### Program of Chamber Music

**I. Sonata in G, for Solo Harp** Carl Philipp Emanuel Bach (1714-1788)

Edited by Jane B. Weidensaul

*Adagio*

*Allegro*

*Allegro*

Barbara Allen, harp

**II. Duo in F, for Flute and Harp** Johann Baptist Krumpholtz (1742-1790)

*Allegro moderato*

*Romanze*

*Tempo di Minuetto en Rondo*

Brooks deWetter-Smith, flute

Barbara Allen, harp

**III. Songs for Tenor**

Henry Purcell (1659-1695)

Lord, what is man?

If music be the food of love

There's not a swain

I attempt from love's sickness to fly

Strike the viol

Take not a woman's anger ill

Hark! the echoing air

Charles Bressler, tenor Madeline Ingram, harpsichord

Judith Davidoff, viola da gamba (July 23) Jan Volkert, cello (July 30)

**IV. Sonata in D, for Double-Bass** Johann Matthias Sperger (1750-1812)

*Allegro*

*Adagio*

*Rondo: Moderato*

John Feeney, double-bass

Camille Olaeta, piano

### INTERMISSION

**V. Quintet in E flat, for Winds and Piano**

Wolfgang Amadeus Mozart  
(1756-1791)

*Largo – Allegro moderato*

*Larghetto*

*Rondo: Allegretto*

Michael Henoeh, oboe (July 23)

Donald Leake, oboe (July 30)

Arthur Austin, clarinet

Eric Achen, French horn

Jesse Read, bassoon

Gerhard Puchelt, piano

The Steinway Concert Grand Piano, loaned through the courtesy of the Monterey County Symphony, is the Avery Tompkins Memorial Piano.

### Program Notes

**I.** Although the harp, one of the oldest instruments in our civilization, did not want for virtuosos in the 18th century, rather few of the major composers wrote for the instrument, and virtually none included it in orchestral works. Emanuel Bach's solo harp sonata in G dates from 1762, and represents the first important sonata for that instrument. It is a techni-

cally demanding work, making no concessions to the limitations of the eighteenth century harp. — J.H.

**II.** In addition to his important additions to its repertoire, Jean-Baptiste Krumpholtz (1742-1790) made important contributions to the development of the 18th century

harp by inventing a damping mechanism for the bottom strings, and a shutter arrangement for the back panel of the instrument which prolonged and enlarged its sound possibilities. Krumpholtz, one of the most acclaimed harp virtuosos of the 18th century, produced at least six harp concertos in addition to his many chamber works. — J.H.





III. Purcell who, like Bach, readily assimilated national styles into his own facile practice, took English song in a new direction through the declamatory style he learned from the Italians. He composed more than 250 songs, including those in the various dramatic works. In them he achieved a heightened expressiveness by the judicious placement of his skillful florid writing, and the punctilious observation of the natural rhythms of English speech.

— J.H.

IV. Johannes Sperger (1750-1812), a leading double bassist in his time, composed prolifically, producing 45 symphonies, many chamber

works, and 18 concertos for double bass. Although his music has fallen into neglect, his works reveal particular skill in instrumentation, particularly in his use of solo instruments. His double bass sonata is among the earliest to have been written for that instrument.

— J.H.

V. A few days after the Eb quintet was first performed (with Mozart at the keyboard on April 1, 1784) Mozart wrote his father to report that "the concert I gave in the theater was most successful. I composed two large concertos and then a quintet, which drew the greatest applause: I myself consider it to be the best work I have yet composed."

Although Mozart had begun to show

his remarkable talent for writing for various combinations of wind instruments earlier, this work achieves a new level of mastery in its scoring. Mozart designed much of his melodic material in short phrases which pass quickly from one instrument to another while exploring the timbres of each instrument and of the various combinations.

The first movement opens with a slow introduction after which, at the allegro, the piano announces the first theme, whereas the winds lead the second. The "Larghetto" presents broad sonatina in B flat, while the finale contrasts with a spritely rondo.

— J.H.

Friday, July 24 & 31

Concert 8pm Sunset Center Theater

**Don Giovanni** (K. 527)

Music by **Wolfgang Amadeus Mozart** (1756-1791)

Libretto by Lorenzo da Ponte

In concert form, sung in an English version by **Edward J. Dent**

**Sandor Salgo**, *Music Director*

**Robert L. Larsen**, *Concert Staging*

**Characters** (in order of their appearance)

Leporello, servant to Don Giovanni. . . . .	<b>William Fleck</b>
Donna Anna, betrothed to Don Ottavio. . . . .	<b>Carol Vaness</b>
Don Giovanni, a licentious young nobleman. . . . .	<b>Michael Burt</b>
The Commendatore, father of Donna Anna. . . . .	<b>Robert Lopez</b>
Don Ottavio, friend of Don Giovanni. . . . .	<b>Quade Winter</b>
Donna Elvira, a lady of Burgos, deserted by Don Giovanni. . . . .	<b>Pamela Myers</b>
Zerlina, a peasant girl, betrothed to Masetto. . . . .	<b>Sara Ganz</b>
Masetto, a peasant. . . . .	<b>Leroy Kromm</b>

Chorus of Peasants and invisible Demons

The scene is laid in Seville

*There will be one Intermission of 15 minutes*

### Program Notes

Those who know and love *Così* and *Figaro* may be unwilling to accept the 19th century's judgement of *Don Giovanni* as Mozart's greatest opera, but few can deny that, beginning with the opening chords, a thread of seriousness separates this remarkable work from the other two great opera buffa (Mozart actually called this work a "jocular drama"). The striking, solemn opening returns to announce the fateful arrival of the stone guest, a dramatic-musical gesture which was certainly not wasted on Wagner.

The entrance of the stone guest, and the music which accompanies it, is only

the most obvious of many such well-integrated gestures which occur in the rise and fall of dramatic action as the opera unfolds. After the disarming lightness of Leporello's first aria, dramatic intensity develops with the murder scene, after which Mozart captures the noble qualities of Donna Anna and Ottavio in their duet. But the tension is relieved again in the second scene as the more human Donna Elvira appears and Leporello matter-of-factly relates the many tales of his rakish master in the famous catalogue aria. Throughout the opera this pattern continues, juxtaposing the

serious predicament of Don Giovanni with the brilliantly comic figure of Leporello and the noble characters of Donna Anna and Ottavio with the "lower-class" peasants.

Joseph Kerman, who finds Da Ponte's libretto lacking in comparison to *Figaro* and *Così*, describes the music of *Don Giovanni* as "blessedly over-composed." The great arias aside, is there a finer collection of ensembles in *Così*, *Figaro* or *The Magic Flute* than that in *Don Giovanni*? The quartet (Elvira, Anna, Ottavio, and Giovanni) near the end of Act I, the trio with (Elvira, Giovanni and Leporello) near



the beginning of Act 2, the great sextet of the second act, and of course, the finales — all provide a rich display of that Mozartean knack for presenting contrasting characters in ensemble with each maintaining his or her particular individuality.

Bernard Shaw paid no small compliment to this great opera when he wrote: "In my small-boyhood I, by good luck, has an opportunity of learning the Don thoroughly, and if it were only for the sense of value of fine workmanship which I gained from it,

I should still esteem that lesson the most important part of my education. Indeed, it educated me artistically in all sorts of ways, and disqualified me only in one — that of criticizing Mozart fairly."

— J.H.

**Saturday, July 25 & August 1**  
Concert 8pm Sunset Center Theater

**I. Brandenburg Concerto No. 4 in G, BWV 1049**

*Allegro*  
*Andante*  
*Presto*

Johann Sebastian Bach (1685-1750)

Rosemary Waller, violin

Brooks deWetter-Smith, Susan Goodfellow, flute (July 18)

Louise Di Tullio, Brooks deWetter-Smith, flute (July 25 & August 1)

**Festival Orchestra**

**II. Aria, "Dove sono" (Le Nozze di Figaro)**

**Wolfgang Amadeus Mozart**  
(1756-1791)

Carol Vaness, soprano

**Recitative**

E Susanna non vien? sono ansiosa  
di saper come il conte accolse  
la proposta,  
alquanto ardito il progetto me par,  
ad una sposo sì vivace e geloso!  
Ma che mal c'è? cangiando i miei  
vestiti  
con quelli di Susanna, ei suoi co  
miei  
a favor della notte — oh cielo!  
a qual umil state fatale io son  
ridotta  
da un consorte crudel! Che dopo  
avermi  
con un misto inaudito d'infedeltà,  
di gelosia, di sdegno, prima amata,  
indi offesa, e al fin tradita,  
fammi or cercar da una mia serva aita!

**Aria**

Dove sono i bei momenti  
Di dolcezza e di piacer,  
Dove andaro i giuramenti,  
Di quel labbro menzognér?  
Perchè mai, se in pianti e in peno  
Per me tutto si congiò,  
La memoria di quel bene  
Del mio sen non trapassò?  
Ah! se almen la mia constanza,  
Nel languire amando ognor,  
Mi portasse una speranza  
Di cangiar l'ingrato cor!

And Susanna does not come? I am eager  
to know how the count received the  
proposal.  
The plan seems rather bold to me,  
for a husband so vivacious and jealous?  
But what harm is there? changing  
my clothes  
with those of Susanna, and hers  
with mine,  
under cover of darkness — oh heavens!  
to what a fatal state of humiliation  
I am reduced  
by a cruel husband! that,  
with an unheard-of mixture of  
infidelity,  
of jealousy, of disdain, to have been first loved,  
then insulted, and finally betrayed,  
I am now forced to seek aid from  
one of my servants!  
Where are the lovely moments  
of sweetness and delight?  
Where did the vows  
of those lying lips go?  
Why then, if into sorrow and pain  
all was changed for me,  
did not the memory of that goodness  
pass from my breast?  
Ah, if at least my constancy,  
languishing in love,  
would bring me hope  
to change his ungrateful heart!

**III. Concerto No. 3 in G, for Cello**

*Allegro moderato*,  
*Adagio*,  
*Rondo quasi Menuetto*

Peter Rejto, cello

**Festival Orchestra**

**Luigi Boccherini (1743-1805)**

INTÉRMSSION





#### IV. Scene and Aria, "Ah! perfido," Op. 65

Ludwig van Beethoven (1770-1827)

Carol Vaness, *soprano*

##### Recitative

Ah! perfido, spergiuro, barbaro  
traditor, tu parti?  
E son questi gl' ultimi tuoi congedi?  
Ove s'intese tirannia più crudel?  
Va, scellerato! va, per fuggi da me,  
L'ira de' Numi non fuggirai!  
Se v'è giustizia in Ciel, se v'è pietà,  
congiureranno a gara tutti a punirti!  
Ombra seguace, presente, ovunque  
vai,  
vedrò le mie vendette; io già le godo  
immaginando; i fulmini ti veggo  
già balenar d'intorno.  
Ah non! ah non! fermate, vindici  
Dei!  
Risparmiate quel cor, ferite il mio!  
S'ei non è più qual era, son' io  
qual fui;  
Per lui viveva, voglio morir per lui!

##### Aria

Per pietà non dirmi addio, di te  
priva che farò?  
Tu lo sai, bell' Idol mio!  
io d'affanno morirò.  
Ah crudel! tu vuoi ch'io mora!  
tu non hai pietà di me?  
Perchè rendi a chi t'adora così  
barbara mercè?  
Dite voi, se in tanto affanno  
non son degna di pietà?

Ah, faithless one, perjurer, barbarous traitor, you are leaving?  
And these your last farewells?  
Where did one hear of tyranny more cruel?  
Go, wicked one! Go, you may fly from me,  
the wrath of the gods you will not escape!  
If there is justice in Heaven, if there is pity,  
all will conspire to punish you!  
My shadow following, present  
wherever you go,  
I will see my vengeance; already I enjoy  
the thought of it; already I see  
the lightning flash around you.  
Ah no! Ah no! Halt, avenging gods!  
Spare that heart, strike mine!  
If he is no longer what he was, I am  
what I was;  
for him I lived, I want to die for him!

Take pity, do not say farewell; deprived  
of you what shall I do?  
You know it well, my beautiful idol!  
With grieving I shall die.  
Ah, cruel one! You wish me to die!  
do you not have pity on me?  
Why do you render to one who  
adores you such barbarous pity?  
Tell me whether in such sorrow  
I am not worthy of pity?

#### V. Symphony No. 101 in D ("The Clock")

Joseph Haydn (1732-1809)

*Adagio — Presto*

*Andante*

*Menuetto*

*Finale: Vivace*

*Festival Orchestra*



#### Program Notes

I. Bach uses the unique timbre of three solo instruments in *Brandenburg No. 4* to enhance the character of the *concertino*. The violin scurries through rapid passages, double stops and what is termed *bariolage*. This involves playing on the lower strings in high positions, producing a special tone-color.

In the first movement the accompanying strings are quiet and unruffled, with occasional counterpoint in the cello and continuo.

Antiphonal effects between the *concertino* and the *ripieno* — that is, between the solo instruments and the accompanying ensemble — mark the *Andante*.

The *Presto* is a driving fugue, with first statements of the subject by the violas and second violins; third statement by the first and second violins; the fourth by the flutes in unison. The episodes provide the solo violin with fine florid passages.

— R.K.

II. In her moving aria from the third act of Mozart's *Marriage of Figaro*, the Countess laments the past happiness she shared with the man against whom, with her wily staff, she will now conspire. Recovering her noble bearing, she asserts (at the allegro) that because her constancy sustains her love for the unfaithful Count, hope yet remains for them.

— J.H.

III. Boccherini (1743-1805), perhaps the most important composer of Italian instrumental music in his time, today remains known to the concert going public primarily by virtue of the Grützmacher arrangement of his Bb concerto which includes an arrangement of the second movement of this concerto as its slow movement. Only recently has interest developed in the other concerti, the more than twenty symphonies, and the many chamber works of this prolific composer-cellist.

The G Major Concerto follows the traditional fast-slow-fast pattern, with the middle movement in G minor. The work in its entirety reflects Boccherini's gifts for rhythmic and melodic vitality, in a virtuosic setting.

— J.H.

IV. With Opus 65 we have Beethoven's only contribution to the concert aria, a genre of which Mozart left us more than fifty. The work exists in 1795 sketches dedicated to Countess Josephine Clary but was programmed on Nov. 12, 1796 as "An Italian scene composed for Mme. Duschek" (for whom Mozart had written two arias). Part of the text is by Metastasio, the rest by an unknown author.

The aria unfolds with a dramatic recitative leading to an adagio "first aria" followed by the virtuosic allegro which is interrupted by the reflective *piu lento* refrain.

— J.H.

V. Symphony 101, which dates from Haydn's second trip to

London in 1794, ranks as one of his greatest symphonic achievements. Each movement presents striking and exceptional material.

After a brief slow introduction in D minor, a lively theme in 6/8 (an unusual meter for a first movement) introduces the sonata-allegro, the themes of which are notably not contrasting, but closely related. The G major "Andante," which gives the Symphony its name, provides a distinctive Haydn touch with the silence preceding the unexpected E Flat return of the clock theme. The Minuet is the longest of the twelve London Symphonies. Its amusing and somewhat controversial trio features striking flute and bassoon solos.

Noted Haydn authority H.C. Robbins-Landon considers the fourth movement to be the finest of Haydn's symphonic finales. This rondo is notable for its brief, but well integrated, double fugato, which precedes the final return of the principal theme.

— J.H.



Sunday, July 26 & August 2  
Concert 2pm Sunset Center Theater

These concerts are dedicated  
to the memory of  
Florence Allan  
Alice Ehlers  
Raymond Kendall  
Fritz Wurzmann

### Matthäus-Passion

(The Passion according to St. Matthew) BWV 244 **Johann Sebastian Bach (1685-1750)**

#### Dramatis Personae

Evangelist. . . . . Charles Bressler  
Jesus. . . . . Douglas Lawrence  
Peter. . . . . Leroy Kromm  
Judas. . . . . Edward Levy  
Caiaphas. . . . . Paul Tavernier  
Priests **Herbert Cabral, Stephen Smith, Michael Lancaster, Paul Tavernier**  
Pilate. . . . . Robin Buck  
Pilate's Wife. . . . . Katy Wolff  
First False Witness. . . . . Gail MacGowan  
Second False Witness. . . . . Alan Caddick  
First Maid. . . . . Rosa Lamoreaux  
Second Maid. . . . . Barbara Lockert  
Twelve Disciples **Kaye DeVries, Mary-Esther Nicóla, Rebecca Breeding,  
Debbie Cree, Catherine Stoltz, Barbara Lockert, Thomas Goleeke,  
Mark Daniel, Terry M. Brown, Leroy Kromm, Edward Levy**

#### Festival Chorus, Chorale and Orchestra

#### Solo Quartet

**Pamela Myers, soprano**

**Victoria Grof, alto**

**Gregory Wait, tenor**

**William Fleck, bass**

The duet, "So ist mein Jesus nun gefangen," is sung by:

**Kaye DeVries, soprano**

**Debbie Cree, alto**

**Rosemary Waller, Mark Volkert, violin**

**Judith Davidoff, viola da gamba (July 19 & August 2)**

**Jan Volkert, cello continuo (July 26)**

**Peter Rejto, cello**

**Brooks deWetter-Smith, flute**

**Michael Henoch, oboe and oboe d'amore (July 19 & 26)**

**Jean Stevens, Donald Leake, oboe, oboe d'amore, English horn**

**Kenneth Ahrens, organ**

**Bruce Lamott, harpsichord**

**John Feeney, contrabass**

The Soprano in Ripieno in the opening chorus of Part I is sung by the  
Youth Choir, directed by **Kenneth Ahrens**.

*There will be an Intermission of 30 minutes between Part I & Part II.*

A complete text in German and English will be available at each Sunday performance.

### Program Notes

The story of the Passion — the trial and crucifixion of Jesus — provides one of the most dramatic stories in the history of Western civilization. The angel at the tomb, visited by the three Marys, was probably the first dramatic setting of scripture; the first tiny root of what became oratorio and opera.

In 1522 Martin Luther modified the German service, with expanded room for participation by the congregation, especially for hymns and chorales in the vernacular, with the tune in the uppermost voice.

Bach's first Passion, based on St. John's story, was short and imported Peter's denial, the crowing of the cock and the earthquake after Jesus' death from St. Matthew's version.

The St. Matthew Passion setting was begun in 1728 and first performed at

the Thomaskirche in Leipzig on Good Friday, 1729. Though laced with scenes of high drama, the over-all mood, as Bukofzer notes, is a work of "contemplative tone and epic composure."

Albert Schweitzer describes it thus: "The story of the Passion is cast in a series of pictures (scenes). At the characteristic points the narrative breaks off and the scene that has just passed is made the subject of pious meditation...At minor resting points the feelings of the Christian spectators are expressed in chorale verses."

The text of the St. Matthew Passion, apart from the traditional chorales and the Gospel words, was fashioned by Picander, following the Passion Oratorio text of Brockes.

In "Daughter of Zion," sung by a

solo Alto, Bach expresses the poignant feelings of a follower of Christ.

In the narrative sections, the Scriptural story is entrusted to the Evangelist, whose lines provide a framework and introduction to the individual utterances and dialogues of Jesus, Peter, Judas and others.

The choruses represent the Conspirators, in red robes, the Christian community (in white robes), and, later in the drama, the soldiers of the Governor and the crowd (Turba), gathered at the foot of the Cross. The Disciples wear blue robes during Part I; their reappearances in white robes during Part II symbolizes the shared guilt of the entire Christian community for the death of the Savior.

Pictorial and dramatic symbolism — at times stark realism — are

incorporated into Bach's music. His canvas contains such masterly brush strokes as the "halos" (chords played by strings and organ) surrounding the words of Jesus; the melodic representation of the Cross; the overlapping question, "Lord, is it I," which tumbles from the lips of the disciples when Jesus declares that "one of you will betray me."

On a broader scale, each movement has a mood of its own, usually a clear reflection of the text. Not only through the chorales, but by means of the contemplative arias and the opening and closing choruses, Bach anticipates the spiritual involvement of the congregation as they reflect upon the tragedy of the "action" they are witnessing.

— E.C./— R.K.



*the*  
*Recitals,*  
*Lectures*  
*and*  
*Symposia*





# The Recitals

**Tuesday, July 21 & 28**

Recital 11am Parish Hall, All Saints' Episcopal Church

**Hans Pischner, harpsichord**

## I. From Pièces de Clavecin

**François Couperin (1668-1733)**

Passacaille  
Les moissonneurs  
Soeur Monique  
Les Callotins et les Callotines  
Les barricades mystérieuses  
Musette de Choisi  
Musette de Taverni  
Le trophée

## II. Sonatas

**Domenico Scarlatti (1685-1757)**

K. 546  
K. 19  
K. 159

## III. Music for the Klavier (from Microcosmos)

**Béla Bartók (1881-1945)**

Hommage à Bach  
Dur und Moll  
Spottlied  
Minuetto  
Flöte und Bass

## IV. Sonatas

**D. Scarlatti**

K. 380  
K. 206  
K. 162

## V. Les Fastes de la grande et ancienne Mxnstrxndxsx F. Couperin

Première Acte. Les Notables et Jurés-Mxnstrxndxsx:  
Marche

Seconde Acte. Les Viéleux et lex Gueux  
(The fiddlers and beggars)

Troisième Acte. Les Jongleurs, Sauteurs et Saltimbanques  
avec les Ours et les Singes. (The jugglers, tumblers and  
clowns, with the bears and monkeys)

Quatrième Acte. Les Invalides ou Gens Estropiés  
(The invalids or cripples)

Cinquième Acte. Désordre et Déroute de toute la Troupe,  
causes par les Ivrognes, les Singes et les Ours. (The  
confusion and rout of the whole company, caused by the  
drunkards, monkeys and bears)

The "Ménéstrandise" was a musicians' union, founded in 1321 and sanctioned by Louis XIV in 1659, which tried to establish authority over all composers, organists and clavecinists, as well as the lower ranks of professional musicians. Only accredited members of the Ménéstrandise were supposed to be permitted to perform. In 1693 a group of composers, including Couperin, made a protest to the King. Couperin's satirical piece is part of the propaganda war against the "closed shop;" he presents the Ménéstrandeurs as low characters on a level with acrobats, strolling players, bears and monkeys, cripples and beggars.

Putnam Aldrich

**Tuesday, July 21**

Recital 3pm Bethlehem Lutheran Church, Monterey

**Michael Secour, organ**

**Otra Batalla de Sexto Tono José Ximenes (1601-1672)**

**Partite sopra la Aria della Folia de Spagna**

**Bernardo Pasquini (1637-1710)**

**La Romanesca con cinque mutanze**

**Antonio Valente (fl. 1565-1580)**

**Diferencias sobre el Canto del Caballero**

**Antonio de Cabézon (1510-1566)**

**Prelude and Fugue in c ("The Great"), BWV 546**

**Johann Sebastian Bach (1685-1750)**

**Chorale Preludes (from Orgelbüchlein) J.S. Bach**

Das alte Jahr vergangen ist, BWV 614  
In dir ist Freude, BWV 615

**Canzona in d, BWV 588,**

**J.S. Bach**

**Chorale Prelude: Schmücke dich, o liebe Seele,  
BWV 654,**

**J.S. Bach**

**Batalla Imperial**

**Juan Bautista Cabanilles (1644-1712)**



Wednesday, July 22  
Recital 11am Parish Hall, All Saints' Episcopal Church

Motet, "Alma Redemptoris Mater"  
Marc' Antonio Ziani (c. 1653-1715)

Debbie Cree, *alto*  
Will Sudmeier, A. Michael Brown, *trombone*  
David Sullivan, *bassoon*  
Linda Burman-Hall, *harpsichord*  
Mary Commanday, *cello continuo*

From Nouvelles Suites de Pièces de Clavecin  
Jean-Philippe Rameau (1683-1764)

Les tricoteurs: Rondeau  
L'Indifférente  
Minuet I – Minuet II  
La poule

La Castelmore  
Claude-Bénigne Balbastre (1727-1799)  
Linda Burman-Hall, *harpsichord*

Trio Sonata in E flat  
Georg Philipp Telemann (1681-1767)

In commemoration of the tercentenary of his birth

Largo  
Vivace  
Mesto  
Vivace  
Michael Henoach, *oboe*  
Linda Burman-Hall, *concertante harpsichord*  
Inez Roden Boyle, *cello continuo*

Suite No. 5 in c, for Solo Cello, BWV 1011  
Johann Sebastian Bach (1685-1750)

Prélude  
Allemande  
Courante  
Sarabande  
Gavotte I – Gavotte II  
Gigue  
Peter Rejto, *cello*

Chorale Grande and Marche  
Tylman Susato (c. 1500-c. 1561)

Brass Ensemble  
Will Sudmeier, *director*  
Charles J.C. Daval, Carole Klein,  
Charles R. Bubb, Jr., *trumpet*  
Eric Achen, Kathy Wood, *French Horn*  
Will Sudmeier, A. Michael Brown, Douglas Miner,  
*trombone*  
Scott Hamilton, *percussion*

Thursday, July 23 & 30  
Recital 11am Performing Arts Center, Santa Catalina School

Gerhard Puchelt, *piano*

Sonata in f sharp, Op. 26, No. 2  
Muzio Clementi (1752-1832)

Allegro con espressione  
Lento e patetico  
Presto

Variations in C, on the arietta, "Lison dormait," K. 264  
Wolfgang Amadeus Mozart (1756-1791)

Rondo in a, K. 511 W.A. Mozart

Sonata Pathétique in c, Op. 13  
Ludwig van Beethoven (1770-1827)

Grave – Allegro di molto e con brio  
Adagio cantabile  
Rondo: Allegro  
Steinway Piano loaned through the courtesy of Santa  
Catalina School

Friday, July 24 & Wednesday, July 29  
Recital 11am Parish Hall, All Saints' Episcopal Church

Cantata, "Singet dem Herrn"  
Dietrich Buxtehude (c. 1637-1707)

Thomas Goleekee, *tenor*  
Mayumi Ohira, *violin*  
Bruce Lamott, *harpsichord*  
Jan Volkert, *cello continuo*

Duets for Soprano and Tenor  
Sound the trumpet Henry Purcell (1659-1695)

A dialogue on a kiss Henry Lawes (1596-1662)

Hark! how the songsters of the grove Henry Purcell

Diane Thomas, *soprano*  
Thomas Goleekee, *tenor*  
Bruce Lamott, *harpsichord*  
Jan Volkert, *cello continuo*

Sonata No. in b, BWV 1014  
Johann Sebastian Bach (1685-1750)

Adagio  
Allegro  
Andante  
Allegro  
Mayumi Ohira, *violin*  
Bruce Lamott, *harpsichord*

Cantata, "Jauchzt, ihr Christen, seid vergnügt"  
Georg Philipp Telemann (1681-1767)

In commemoration of the tercentenary of his birth  
Aria: Jauchzt, ihr Christen, seid vergnügt  
Recitative: Wer wollte nicht bei diesem frohen Schein  
Arioso: Halleluja  
Aria: O dreifach hoher Sieg  
Diane Thomas, *soprano*  
Mayumi Ohira, *violin*  
Bruce Lamott, *harpsichord*  
Jan Volkert, *cello continuo*



Duet, "Entzücket uns beide" (Cantata 208) J.S. Bach  
 Diane Thomas, *soprano*  
 Thomas Goleeke, *tenor*  
 Mayumi Ohira *violin*  
 Bruce Lamott, *harpsichord*  
 Jan Volkert, *cello continuo*

**Saturday, July 25 & August 1**

Recital 11am Parish Hall, All Saints' Episcopal Church

**Suite in c, for Flute and Kavier, BWV 997**  
**Johann Sebastian Bach (1685-1750)**

Preludio  
 Fuga  
 Sarabande  
 Gigue – Double  
 Louise Di Tullio, *flute*  
 Madeline Ingram, *harpsichord*

**Sonata in F, for Flute and Continuo**  
**Jean Baptiste Loeillet (1680-1730)**

Grave  
 Allegro  
 Adagio – Gavotte  
 Allegro  
 Louise Di Tullio, *flute*  
 Madeline Ingram, *harpsichord*  
 Pamela Highbaugh *cello continuo*

**Sonata in C, for Flute and Continuo**  
**Georg Philipp Telemann (1681-1767)**

In commemoration of the tercentenary of his birth  
 Cantabile  
 Allegro  
 Grave – Vivace  
 Louise Di Tullio, *flute*  
 Madeline Ingram, *harpsichord*  
 Pamela Highbaugh *cello continuo*

**Tocatta in d, for Klavier, BWV 913** J.S. Bach  
 (Prelude)  
 (Allegro)  
 (Adagio – Allegro)  
 Madeline Ingram, *harpsichord*

**Sonata in G, for Two Flutes and Continuo, J.S. Bach**  
**BWV 1039**

Adagio – Allegro ma non presto  
 Adagio e piano  
 Presto  
 Louise Di Tullio, *flute*  
 Sarah Orme, *flute*  
 Madeline Ingram, *harpsichord*  
 Pamela Highbaugh, *cello continuo*

**Tuesday, July 28**

Recital 3pm Bethlehem Lutheran Church, Monterey

Kenneth Ahrens, *organ*  
**Works of Dietrich Buxtehude (1637-1707)**  
 Prelude, Fugue and Ciacona in C

Chorale Preludes  
 Ich ruf zu dir, Herr Jesu Christ  
 (I call to Thee, Lord Jesus Christ)  
 Herzlich tut mich verlangen  
 (With all my heart I long)  
 Von Gott will ich nicht lassen  
 (From God will I not part)  
 Passacaglia in d

**Works of Johann Pachelbel (1653-1706)**

Prelude in d  
 Variations on the Chorale  
 Was Gott tut, das ist wohlgetan  
 (Whatever God does, that is well done)  
 Giacona in f

**Works of Johann Sebastian Bach (1685-1750)**

Prelude and Fugue in g, BWV 535  
 Chorale Prelude  
 Schmücke dich, o liebe Seele, BWV 654  
 (Adorn thyself, beloved soul)  
 Fugue in E flat, BWV 552

**Friday, July 31**

Recital 11am Parish Hall, All Saints' Episcopal Church

**Sonata No. 2 in D, BWV 1028**  
**Johann Sebastian Bach (1685-1750)**

Adagio – Allegro  
 Andante  
 Allegro  
 Judith Davidoff, *viola da gamba*  
 Madeline Ingram, *harpsichord*

**Concerto in G**  
**Georg Philipp Telemann (1681-1767)**

In commemoration of the tercentenary of his birth  
 Allegro – ma non troppo  
 Adagio  
 Allegro  
 Brooks deWetter-Smith, *flute*  
**Members of Festival Orchestra**

**Sonata in G** G.P. Telemann

Siziliano  
 Vivace  
 Dolce  
 Scherzando  
 Judith Davidoff, *viola da gamba*  
 Madeline Ingram, *harpsichord*

**Masques from The Fairy Queen**  
**Henry Purcell (1659-1695)**  
 Festival Chorale, Priscilla Salgo, *Director*  
**Members of Festival Orchestra**



# Lectures and Symposia

Wednesday, July 22 & 29

Lecture 3pm Parish Hall, All Saints' Episcopal Church

Music from Westminster Abbey

**Dr. Burton L. Karson**, Professor of Music ✓  
California State University, Fullerton

Friday, July 24 & 31

Symposia 3pm Parish Hall, All Saints' Episcopal Church

Mozart's "Don Giovanni"

**James H. Schwabacher, Jr.**, Moderator  
Former Tenor Soloist, Carmel Bach Festival  
President, Merola Fund, San Francisco Opera

**Dr. Bruce Lamott**, Bach Festival Harpsichordist  
Music Instructor, San Francisco University High School

**Dr. Robert L. Larsen** (July 24), Stage Director  
Artistic Director, Des Moines Metro Summer Festival  
of Opera

**Michael Burt** (July 31)  
In title rôle of Don Giovanni

Saturday, July 25 & August 1

Lectures 3pm Parish Hall, All Saints' Episcopal Church

Bach's Symbolism in the St. Matthew

**Dr. John Hajdu**, Professor of Music,  
University of California at Santa Cruz

# Concert for Young Listeners

Thursday, July 30

Concert 2pm Sunset Center Theater

**Scott MacClelland**, commentator

Music for Harp

**Barbara Allen**, harp

Music for Flute and Harp

**Brooks deWetter-Smith**, flute

**Barbara Allen**, harp

Music for Brass Ensemble

**Will Sudmeier**, director

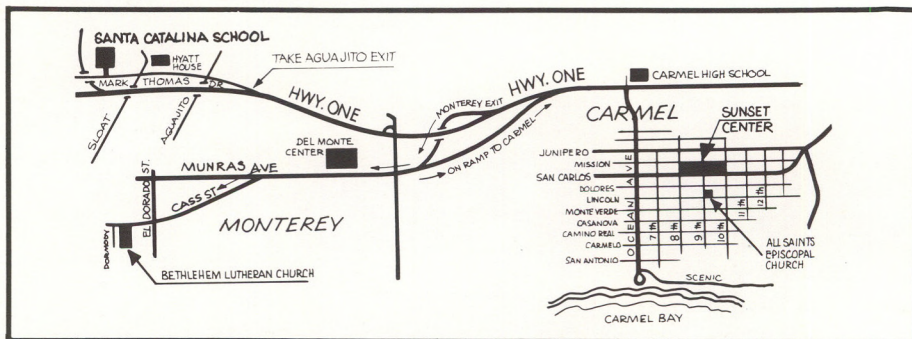


# Tower Music

This Season's programs will be drawn from the works of J.S. Bach, Des Prés, Corelli, Gabrieli, Handel, Mouret, Pezel, Purcell, Scheidt, Vivaldi and other composers of the Baroque era. These selections will be played by the Brass Choir either from the tower or the upper terrace each evening approximately one half-hour before the concert. The Brass Choir is co-directed by Charles R. Bubb, Jr. and Will Sudmeier.

## Brass Choir:

Charles R. Bubb, Jr., Charles J.C. Daval, Carole Klein, trumpet; Eric Achen, Kathy Wood, French Horn; Will Sudmeier, A. Michael Brown, Douglas Miner, trombone.





*Soloists  
and  
Lecturers*





**Eric Achen**  
French Horn

Currently living in San Francisco, Mr. Achen performs with the Marin and Modesto Symphonies. He has performed with the San Francisco Symphony, the San Francisco Opera and San Francisco Ballet Orchestras. Performing in his second season with the Festival, Mr. Achen also plays with the White Mountains Festival in New Hampshire, and with Chamber Music West in San Francisco.

Mr. Achen studied horn with Arthur Krehbiel at the San Francisco Conservatory of Music from 1975-79. This past year he played with the Los Angeles Chamber Orchestra. He returns for his second season with the Festival.

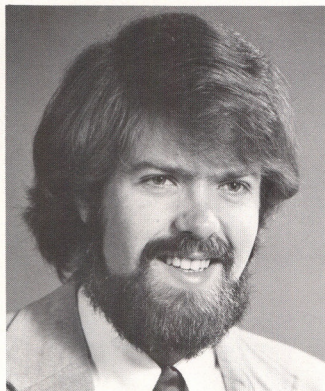


**Barbara Allen**  
Harp

Second prize winner of the International Harp Competition held in Jerusalem, Israel, in 1979, Miss Allen is presently principal harpist in the San Francisco Symphony.

A native of New York, Miss Allen received her Bachelor Degree from Purchase College, New York and her Master of Music Degree from the Juilliard School of Music. She has performed with various symphonies in the New York Metropolitan area and with various new music ensembles. As guest soloist, Miss Allen has appeared with the Hudson Valley Philharmonic under Claude Montoux at the Chestnut Hill Concert Series, the Riverdale, New York Chamber Concert Series, and at several American Harp Society Conferences.

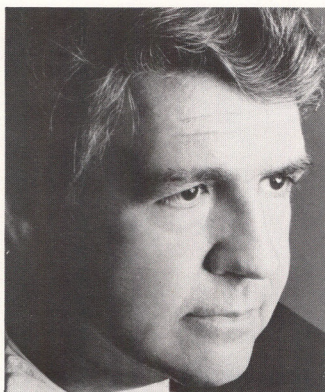
Recently recording with Peter Serkin and Tashi on RCA, Miss Allen has studied with Pearl Chertok, Marilyn Costello and Lily Laskine at the Paris-American Academy in France and with Susann McDonald at the Juilliard School of Music.



**Arthur Austin**  
Clarinet

Since 1977, Arthur Austin has been Principal Clarinet for the Marin and Modesto Symphonies. He has also been Principal Clarinet for the Oakland Symphony, the Western Opera Theatre, and the Kansas City Philharmonic. Performing at the Cabrillo and Marlboro Music Festivals, Mr. Austin has also appeared at Tanglewood, the National Music Camp at Interlochen and the California Music Center.

Mr. Austin has been a member of the Oakland Symphony Woodwind Quintet, the Nouveau Woodwind Quintet, Pacific Winds and Donald Pippin's Pocket Opera, as well as performing with numerous chamber music ensembles. This is Mr. Austin's second season with the Festival.



**Charles Bressler**  
Tenor

Appearing in recital, opera, oratorio, with orchestra, and in chamber music in eastern and western Europe, the Far East, the United States, Canada and Latin America, Charles Bressler returns to the Festival for his fourth year, having last appeared as a soloist in 1973.

Mr. Bressler has appeared as solo-

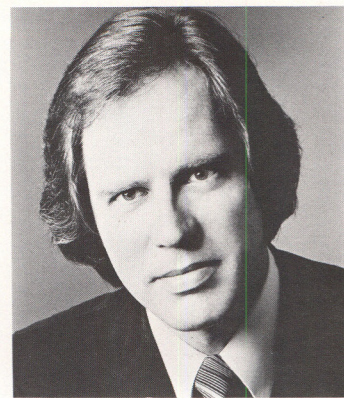
ist in performances with L'Orchestre de Paris, the Atlanta Symphony Orchestra, the Montreux Festival, the Stockholm Radio Orchestra and the Handel and Haydn Society of Boston. Appearing in many performances with the New York Philharmonic and the Boston Symphony Orchestra, Mr. Bressler has appeared in the San Francisco and Santa Fe Operas. He has also appeared at such international festivals in Europe as those in Prague, Dubrovnik, Lucerne, Strasbourg and Helsinki. For his role as Daniel in *The Play of Daniel* with the New York Pro Musica, he won the Best Male Singer Award from the Theatre des Nations Festival in Paris.

Recording as soloist in large works for many major recording companies, Mr. Bressler is on the faculties of the Mannes School of Music, the Manhattan School of Music and the North Carolina School of the Arts. He is also a member of the New York Chamber Soloists.



**Linda Burman-Hall**  
Harpichord

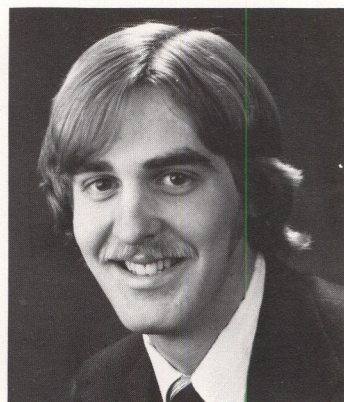
Linda Burman-Hall is a specialist in music theory and performance with degrees from U.C.L.A. and Princeton University. As a scholar, she has published musicological and ethnomusicological research. As a harpichordist, she has studied with Alan Curtis and Gustav Leonhardt, appearing in numerous North American and European concerts and in recordings. After post-doctoral work at the University of Amsterdam, Dr. Burman-Hall joined the Board of Studies in Music at the University of California, Santa Cruz, where she now teaches music theory, Baroque chamber ensemble, harpichord and world music courses. As Founder and Director of the Santa Cruz Festival of Living Music, Dr. Burman-Hall regularly performs as a solo and continuo harpichordist and organist. Her weekly radio show, "Dr. Hall's Baroque Tonic", brings early music to the Monterey Bay and Salinas Valley areas every Thursday morning on KUSP-FM.



**Michael Burt**  
Bass-Baritone

Michael Burt made his debut with the New York City Opera last October, and following a series of concerts in Carnegie Hall and Avery Fisher Hall in December, appeared in the *Faust* production, opening the 1981 opera season in San Antonio. Internationally, Mr. Burt has sung in Venezuela, and performed in Britain for the first time in 1979, appearing as a guest artist of the Royal Opera Company at Covent Garden and as a soloist at the Edinburgh Festival. He has toured with the Royal Opera Company, the Opera Company of Calgary and as Don Pizarro in the 1981 season of the Marin Symphony.

A native Englishman, Mr. Burt received his vocal training and most of his operatic experience in America, singing with opera companies and symphony orchestras across the country. This year he will be performing in *Don Giovanni* and many other concerts, including a debut performance with the Philadelphia Orchestra in Handel's *Messiah*.



**Charles J.C. Daval**  
Trumpet

A graduate with "Great Distinction" from San Jose State University, Mr. Daval is returning for his fourth appearance with the Festival. He has performed with the San Francisco Symphony, the San Francisco Opera, the San Jose Symphony, the San Francisco Chamber Orchestra and other musical groups in Northern California.

Mr. Daval studied with his father, Charles W. Daval, former principal



trumpet of the Bach Festival, and for five years with Edward Haug, the Festival's principal trumpet for twenty-three years. Having studied with Vincent Cichowicz at Northwestern University, Mr. Daval holds a Master of Music Degree. This past year he was principal trumpet in the Chicago Civic Orchestra where he studied with Adolph Herseth, the principal trumpet of the Chicago Symphony Orchestra.



**Judith Davidoff**  
Viola da Gamba

Having first appeared in the Festival in 1967, Judith Davidoff returns for her fifth year. She is one of only three people to complete a demanding five-year academic program developed jointly by Harvard University and the Longy School of Music. From the latter she received a Soloist's Diploma in cello and also received a B.A. with honors from Radcliffe, and became an honorary member of the Harvard University Orchestra's Pierian Sodality. Ms. Davidoff has made solo appearances with the Boston Pops, Bethlehem and Marlboro Festivals and as guest artist with The Waverly Consort. After two seasons with the Baltimore Symphony, Ms. Davidoff became a member of the early music consort, Boston Camerate, leading to her study and performance on the Boston Museum of Fine Arts collection of early stringed instruments. As a member of the New York Pro Musica, she has toured throughout the world for the past seven years, directing their consort of viols. A founder of Music For A While, Ms. Davidoff is active in the performance and teaching of Renaissance and medieval music, as well as performing as a cellist in the Arioso Trio and recording a large range of music.



**Brooks deWetter-Smith**  
Flute

Brooks deWetter-Smith has performed in the United States, Europe, and Asia. He has appeared at Tanglewood, the Salzburg Festival, and in numerous contemporary music festivals. Mr. deWetter-Smith has performed with the North Carolina Symphony, the New Orleans Pops, and with members of the Boston Symphony, among others. He holds a doctorate from the Eastman School of Music and has studied with Jean-Pierre Rampal and James Galway. Currently, he is a member of the music faculty of the University of North Carolina at Chapel Hill.

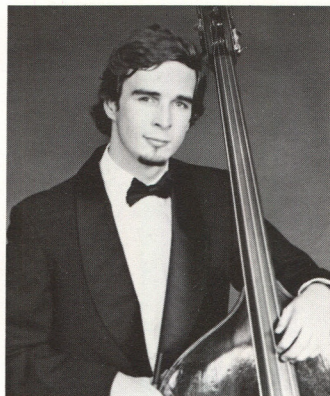


**Louise Di Tullio**  
Flute

At the age of nineteen, Louise Di Tullio won a position with the Los Angeles Philharmonic Orchestra. She has since appeared as soloist with the Glendale Symphony, California Chamber Symphony, the Los Angeles Chamber Orchestra and the Pasadena Symphony, and will be appearing with the Boston Pops orchestra this season. Miss Di Tullio has also appeared as a soloist at the La Jolla and Ojai Festivals, the San Luis Obispo Mozart Festival and the Abbey Bach Festival. She is principal flutist with the Pasadena Symphony Orchestra and the California Chamber Symphony as well as being a member of the Di Tullio Trio and a former member of the Los Angeles Wind Quintet.

Having been named Most Valuable Player by the Los Angeles Chapter of the National Association

of Recording Arts and Sciences for four consecutive seasons, she has been named Winner Emeritus. Her most recent recordings include works for flute and harp with Susann McDonald and as soloist with the English Chamber Orchestra in London. She is also very active as a recording artist for motion picture and television studios. This is her fifteenth season with the Festival.



**John Feeney**  
Double Bass

A winner of the 1980 Concert Artists Guild Award, John Feeney was a bronze medalist in the 1978 Geneva Competition and a semi-finalist in the 1978 Isle of Man International Bass Competition. Winner of the Juilliard Concerto Competition in 1976, Mr. Feeney completed his Bachelors and Masters of Music degrees at Juilliard, studying with Linda McKnight.

Mr. Feeney has had a wide range of chamber and orchestral experience appearing with a variety of groups. He appeared as soloist with the American Symphony Orchestra playing the Bottesini *Grand Duo Concertante* for Bass, Violin and Orchestra.



**William Fleck**  
Bass

Having attended the Eastman School of Music, William Fleck has appeared in more than sixty roles throughout the United States in opera, musical comedy and operetta. He has also performed extensively in oratorio, on the concert stage and in Shakespearean repertoire at the Cleveland Playhouse.



Mr. Fleck joined the Metropolitan Opera as a regular member during the 1979 season and will be performing through the 1982 season. He has sung with the San Francisco Opera, the Western Opera Theater, the Hawaii Opera Theater, the Dallas Civic Opera, the Nevada Opera, the Vancouver and Edmonton Operas and in many roles with the Chautauqua Opera.

Recently, Mr. Fleck has appeared in the *St. Matthew Passion* with Musica Sacra in New York and *The Elixir of Love* in Rochester as well as *Macbeth* with the Arizona Opera.



**Sara Ganz**  
Soprano

Returning this year for her third season with the Festival, Sara Ganz toured with the Western Opera Theater as Adina in *The Elixir of Love* and as Juliet in *Romeo and Juliet* during the spring of 1981. She also sang in the Spring Opera Theater production of *The Grand Duchess of Gerolstein* as Wanda. After receiving the Merola award in the Grand Finals of the 1980 San Francisco Opera Auditions, Miss Ganz made her San Francisco Opera debut as Jano in *Jenufa*.

Miss Ganz was an ensemble member of the Lyric Opera School of Chicago in 1979 where she sang Musetta in *La Boheme* and Laurette in *Dr. Miracle*. She received her Master's Degree from the University of Southern California in 1977. She has performed with the Opera Guild of Southern California, the Orange County Opera, the Pasadena Symphony, the William Hall chorale and the San Luis Obispo Mozart Festival.





**Thomas Goleeke**  
Tenor

Thomas Goleeke, who first participated in the Festival in 1960, is a music educator as well as a performer. He is Professor of Music and the Chairman of the Voice Department at the University of Puget Sound, teaching voice, vocal pedagogy and literature. Active in recitals as a director and participant in the Northwest, Mr. Goleeke is well known for his performances of 20th century works and for his translations and performance of Bach works. Recently he performed as tenor soloist at the American Symposium for Choral Music and will be singing with the Northwest Chamber Orchestra in 1982.

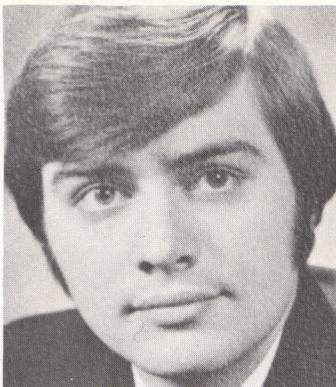
Mr. Goleeke is the conductor of the University of Puget Sound Tacoma Civic Chorus and Orchestra. He is also conductor/director of the University of Puget Sound Opera Theater and the University Choral.



**Susan Goodfellow**  
Flute

Receiving a B.S. degree from the Juilliard School of Music and a Master's degree from the University of Chicago, Susan Goodfellow has studied with William Kincaid, Robert Willoughby and Julius Baker. She has performed with the New York City Symphony, the Chicago Chamber Orchestra, the Symphony West and the Utah Symphony. Currently she is a member of the Salt Lake Pro Musica Orchestra and the Utah Bach Soloists. Since 1969 Miss Goodfellow has performed in annual recitals with piano and harpsichord in Chicago and Salt Lake City.

Having taught at the Lehnhoff School of Music in Chicago and Chicago State University, Miss Goodfellow is currently teaching at Brigham Young University. For several years, Miss Goodfellow was the Music Editor for the Encyclopedia Britannica New Products Division and was the Assistant Editor of *The Britannica Book of Music*.



**John Hajdu**  
Lecturer

Presently Music Chairman and Associate Professor of Music at the University of California at Santa Cruz, musiologist John Hajdu is active as a singer, conductor, and scholar focusing his work on Baroque music. He holds degrees from DePauw University and the University of Colorado, and studied for several years with Nadia Boulanger in Paris.

Professor Hajdu recently received the Noah Greenberg Award from the American Musicological Society for "distinguished contribution to the study and performance of early music." As a member of the seventeen-member international committee of scholars undertaking the publication of the collected works of Lully, Hajdu is now at work on the Latin motets of that composer. In addition, his scholarly work includes articles and reviews on Baroque music and contributions to the *New Grove's Dictionary of Music and Musicians*.



**Victoria Grof**  
Mezzo-Soprano

Studying at the Interlochen National Academy of the Arts and receiving degrees in both violin and voice at Michigan State University, Victoria Grof performed as a violinist in the Bavarian Chamber Orchestra and the Wurzburg Orchestra. She pursued graduate study in voice at the Bavarian Conservatory, the Peabody Conservatory and the Juilliard School of Music. Following her vocal debut with the National Symphony at the Kennedy Center for the Performing Arts as a Metropolitan Opera regional winner, Miss Grof has appeared with orchestras throughout the country and Canada.

Miss Grof has participated in the Ambler Festival, the Marlboro Festival, and the Lindsburg Festival's telecast performance of the *Messiah* and *St. Matthew Passion*. Her most recent appearances include the U.S. premiere of a Salieri *Mass* and the Mozart *Mass in c*, performed at Carnegie Hall in one of her many performances there. In addition, Miss Grof, who specializes in oratorio, has performed in many operas throughout the country, as well as numerous recitals.



**Thomas Hall**  
Viola

First playing in the Festival Orchestra in 1953, Thomas Hall returned in 1970 and has been principal violist for the past eleven seasons. Professor of Music at Chapman College, he is also Chairman of the Music Department and has taught at the college since 1968. He received his master's and doctoral degrees from the University of Southern California and was violist with the Illinois String Quartet for a number of years. He appears fre-

quently with the Chapman College Chamber Players and Chapman Symphony Orchestra.



**Michael Henoch**  
Oboe

Michael Henoch was appointed assistant principal oboist of the Chicago Symphony Orchestra by Sir George Solti in 1972 while a graduate student at the Northwestern University School of Music. Prior to this appointment, Mr. Henoch was a regular member of the Lyric Opera of the Chicago Orchestra and participated in the Marlboro Music Festival as principal oboist under the baton of Pablo Casals. His debut in Carnegie Hall was as a soloist with the New York String Orchestra.

Performing frequently throughout the United States, Mr. Henoch is founding member of the Baroque Chamber Players of Chicago, as well as a member of the nationally acclaimed Chicago Symphony Chamber Players. He appears regularly on the Chicago Symphony Artists Series and with the Ravinia Chamber Soloists, in addition to performances as soloist with many orchestras, including the Chicago Symphony.

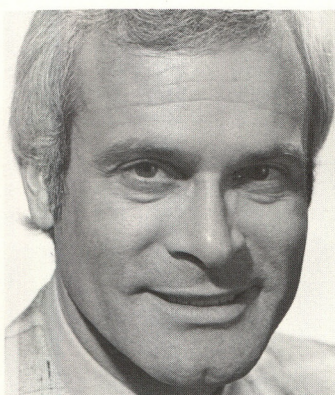
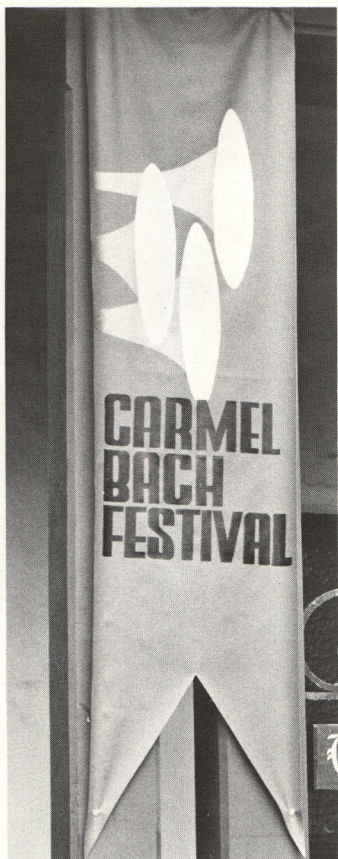


**Madeline Ingram**  
Harpsichord

Returning this year for her sixth season with the Festival, Madeline Ingram is artist-in-residence with the San Mateo County Chamber Music Society. She has performed with *Ars Antiqua* and the Bach Festival, both of Rochester, N.Y., and in New Jersey with the Madrigal Singers and the Friends of Early Music. With degrees from the



Eastman School of Music and Western Reserve University, Mrs. Ingram has taught privately and at Eastman and Oberlin Conservatories. She recently performed a series of recitals on the San Francisco Peninsula.



**Burton Karson**  
*Lecturer*

A native of Los Angeles, Burton Karson received his Bachelor's and Doctor's degrees at USC. He has taught on the music faculties of USC, Glendale College and, since 1965, has been Professor of Music at California State University, Fullerton.

Known for his previews of Los Angeles Philharmonic concerts, Professor Karson is also active as a conductor, pianist, harpsichordist and is artistic director of the Baroque Festival at Corona del Mar.



**Carole Klein**  
*Trumpet*

Returning for her fifth season with the Festival, Carole Klein holds a Bachelor's degree in Music from Washington University in St. Louis and a Master's degree in Music from Stanford where she studied Baroque music intensively. She is the principal trumpet with the Marin Symphony and the Fremont Philharmonic, as well as performing regularly with the San Francisco Opera and Ballet orchestras.

Performing throughout the San Francisco Bay Area, Ms. Klein is the first trumpet in the Golden Gate Brass, a quintet which performs in San Francisco and Oakland. She is also on the faculty at Sonoma State University.



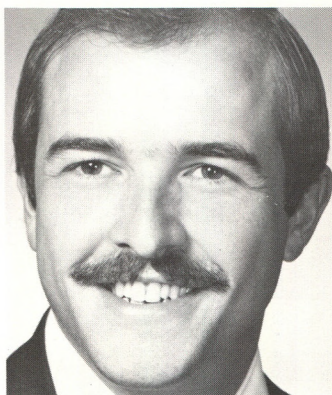
**Arthur Krehbiel**  
*French Horn*

Currently principal horn with the San Francisco Symphony, Arthur Krehbiel made his first Festival appearance in 1957. He returned in 1974 for a second appearance as a soloist and has performed each season since that time.

For 10 years, Mr. Krehbiel served as principal horn with the Detroit Symphony, performing as soloist on numerous occasions. He is a frequent Bay Area soloist and has performed with the San Francisco Chamber Orchestra, the Marin Symphony, the San Jose Symphony, and the San Francisco Symphony. He has also appeared as soloist at the Mozart Festival in San Luis Obispo.

Mr. Krehbiel was an instructor of horn and director of the Brass Choir at Wayne State University and is presently on the faculties of the San

Francisco Conservatory of Music and San Francisco State University. He is also active as a conductor, chamber music coach and recitalist.



**Leroy Kromm**  
*Baritone*

Leroy Kromm received his Master's degree in Voice at the University of Illinois, Urbana, and was on the voice faculty at Lincoln Land College and Sangamon State University, Springfield, Illinois. A student of William Miller, John Wustman, and James Schwabacher, Mr. Kromm was a regional finalist in the 1981 San Francisco Opera Auditions and national finalist for a Fulbright-Hays Grant for study abroad. Mr. Kromm has toured as a soloist with the New Hutchinson Family Singers and is known throughout the Midwest primarily for his oratorio singing. This fall he will assume the position of Director of Music at the First United Methodist Church in Palo Alto.

Returning for his second year to the Bach Festival, Mr. Kromm has also been serving as a vocal-choral clinician at the Lyceum Choral Workshop.



**Bruce Lamott**  
*Harpsichord*

Returning this year for his eighth season with the Festival as harpsichordist and lecturer, Bruce Lamott has performed with the Marin Symphony, the William Hall Chorale, the Stanford Chamber Orchestra and the San Francisco Spring Opera Theater.

Dr. Lamott holds a Ph.D. in Musicology from Stanford University and is a specialist in the ornamenta-

tion and improvisation practices of the Baroque period. A former member of the music faculty at the University of California, Davis, and Director of the University's Early Music Ensemble, he is the Director of the Music Program at San Francisco University High School. He is also organist and choir director of the Congregational Church of San Mateo.



**Robert L. Larsen**  
*Stage Director*

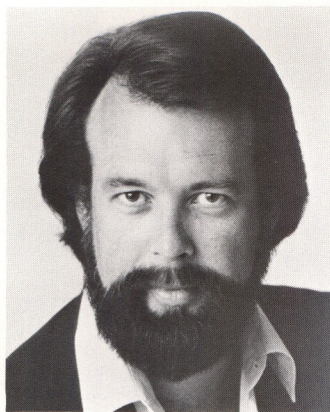
Robert L. Larsen is the Chairman of the Division of Fine Arts at Simpson College in Indianola, Iowa, and the founder and artistic director of the Des Moines Metro Summer Festival Opera. He holds an undergraduate degree from Simpson, a Master of Music degree in piano performance from the University of Michigan, and a doctorate in opera and conducting from Indiana University.

Having studied piano, conducting and stage directing, Mr. Larsen is an administrator, teacher, performing pianist, coach, and director of choral activities at Simpson, as well as establishing an extensive program of operatic training there. Mr. Larsen was the director of the Des Moines Civic Opera which he founded in 1964 and also established the Metro Opera Festival in 1973, acting as both musical and stage director.

Mr. Larsen often appears as a guest conductor and stage director for regional opera, as a choral clinician, and as an adjudicator in major vocal competitions.







**Douglas Lawrence**  
Baritone

Celebrating his 15th anniversary with the Festival this year, Douglas Lawrence has recently returned from a European tour where he sang the role of the Christ in the *St. Matthew Passion* in Vienna, Barcelona and in major cities in Germany. Portions of the performance were taped for the forthcoming PBS series, "Music in Time." In addition, Mr. Lawrence has performed in the Bethlehem Bach Festival, Tanglewood, the Aspen and Casals Festival, the Eugene Summer Festival of Music, the Berlin International Bach Festival, the Stuttgart Sacred Music Festivals, and the Schwetzingen, Vienna and Salzburg Festivals. He has also performed with major orchestras throughout the United States, as well as staged appearances with the San Diego Opera Company, Hawaii Opera Theatre, the San Francisco Opera and the Opera Society of Washington.

This year Mr. Lawrence toured with the Los Angeles Chamber Orchestra and the Gaechinger Kantorei of Stuttgart. He also appears regularly with the William Hall Chorale, the Los Angeles Master Chorale, the Los Angeles Philharmonic, the Pasadena Symphony Orchestra and the Los Angeles Chamber Orchestra, as well as giving recitals and lecture demonstrations at colleges and universities throughout the country.



**Donald Leake**  
Oboe

Having first performed in the Festival in 1949, Donald Leake returns for his twelfth season. A surgeon as well as an oboist, Dr. Leake studied oboe with Cecil Tozier and Henri de Busscher in Los Angeles and with Florimand de Langhe in Brussels. As a Fulbright Scholar in Brussels, he was awarded First Prize with Greatest Distinction in Chamber Music at the Concours of 1956 at the Royal Conservatory of Music in Brussels. He was principal oboist of the San Diego Summer Symphony and has performed with the Robert Shaw Chorale, the Los Angeles Monday Evening Concerts, the Los Angeles Woodwinds, the Ojai and Anchorage Music Festivals.

Among the several compositions written expressly for him, Darius Milhaud wrote the *Stanford Serenade* for solo oboe and 11 instruments dedicated to Dr. Leake and Maestro Sandor Salgo.

Holding Bachelors and Masters of Arts degrees in Music History from the University of Southern California, the DMD from Harvard University and the MD from Stanford University, Dr. Leake is the Associate Director of the UCLA Dental Research Institute.



**Robert Lopez**  
Bass

A finalist in both the San Francisco Opera Regional Final Auditions and the Metropolitan Opera Western Regional Finals, Robert Lopez returns to the Festival for his third year. He has performed with the Roger Wagner Chorale, the Los Angeles Bach Festival,

the Los Angeles Master Chorale, and the William Hall Chorale. Active in the Los Angeles area as a soloist, Lopez recently recorded the *Tedesco Roman-cero Gitano* with the Irvine Master Chorale for release in the near future.



**Scott MacClelland**  
Commentator,  
Music for Young Listeners

For the past nine years, Scott MacClelland has been classical music director of KWAV/Stereo 97 in Monterey. Currently he is teaching Music Appreciation at Monterey Peninsula College. Mr. MacClelland is music critic for the Monterey Peninsula Herald. In addition, he is the administrator of the Monterey County Symphony In-School Program for the Monterey County Symphony Association. Mr. MacClelland's work with young people throughout Monterey County over the past eight years has contributed significantly to the enjoyment of the youth attending the Young Listeners' concert.

This is Mr. MacClelland's fourth year as Commentator for the Music for Young Listeners' program.



**Pamela Myers**  
Soprano

A native of Baltimore and graduate of the Manhattan School of Music in New York City, Pamela Myers has appeared in major operatic roles throughout the United States, including productions with the New York City Opera, the Miami, Baltimore, Santa Fe and Arizona Operas, the Brooklyn Academy of Music and the San Francisco Western

Opera. Personally selected by the composer, Miss Myers made her European debut in West Germany singing the title role in the European premier of Gian Carlo Menotti's *La Loca*. She has also performed major roles with the Scottish Opera in Great Britain and the Canadian Opera Company in Toronto and will be appearing with the Edmonton Opera and in France this year.

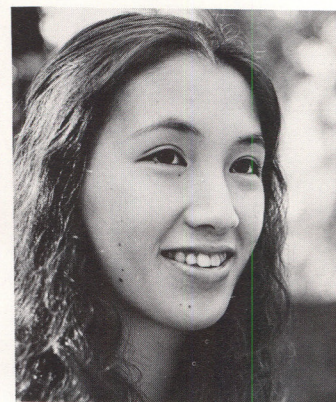
On the concert stage, Miss Myers has performed Beethoven's *Ninth Symphony* with the Toronto Symphony and Handel's *Messiah* with the Seattle Symphony.



**Mary-Esther Nicóla**  
Soprano

Director of and soloist with the La Jolla Presbyterian Church Choir, Mary-Esther Nicóla performs frequently in recital and oratorio throughout Southern California. As a member of a choral group composed of San Diego Symphony members, she has sung in performances of the *Passion According to St. Matthew*, *King David* and Poulenc's *Gloria*. She has been a soloist with the San Diego Symphony, the Escondido Oratorio Society, the William Hall Chorale, and the San Diego Light Opera Association, as well as teaching voice.

Miss Nicóla is returning for her twentieth appearance at the Festival.



**Mayumi Ohira**  
Violin

A native of Japan, Mayumi Ohira began studying violin at the age of four. In 1976, she came to the United States



to study with Stuart Canin at the San Francisco Conservatory of Music.

She was a member of the string quartet which won the first prize in the Coleman National Chamber Music competition in Los Angeles in 1977. Performing as concertmaster in the Berkshire Music Festival in Tanglewood, under the batons of Leonard Bernstein, Gunther Schuller and Seiji Ozawa, she received the Joseph Silverstein Award as the most outstanding string player at the Festival.

As the winner of various concerto competitions, Mayumi has appeared as soloist with the San Francisco Chamber Orchestra, the San Francisco Conservatory Orchestras, and the Modesto Symphony Orchestra. She will be soloist with the Marin Symphony Orchestra next season. This is her third appearance in the Festival.

#### **Camille Olaeta** *Accompanist-Coach*

One of this area's best known musicians, Camille Olaeta first appeared in the Festival in 1970. She is a member of a two-piano team and teaches at the Monterey Peninsula College, the Santa Catalina School, and the Monterey Peninsula Community School of Music. Mrs. Olaeta is Principal Keyboard with the Monterey Peninsula College Chorus and voice classes, she is also a coach for voice students and local vocalists.

A graduate of the University of the Pacific, Mrs. Olaeta was a pupil of the late John Gilchrist Elliott.



#### **Debra Patchell** *Mezzo-Soprano*

A native of Midland, Texas, Debra Patchell attended Southwest Texas State University and the University of Oklahoma before concentrating on operatic studies with the University of Southern California Opera and the UCLA Opera Workshop. She has extensive concert experience in the Southwest and has performed as a soloist with the Dallas, Corpus Christi, and the UCLA Symphonies.

Miss Patchell has attended the Master Class at the Music Academy of the West and was soloist in a European tour with the Ostscheizer Kammer-

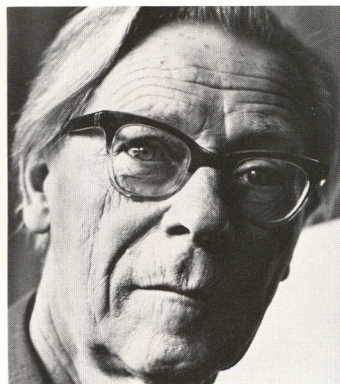
orchester. She returns for her second season with the Festival.



#### **Hans Pischner** *Harpsichord*

The musical career of Hans Pischner began in his native Breslau, then a part of Germany. By the time World War II began, he had already established himself as a concert artist and music teacher. Shortly after the end of hostilities, he was appointed music director of the Academy of Music in Weimar, beginning another career which culminated with his being named Deputy Minister of Culture in 1956.

He has served as director of the German State Opera in East Berlin since 1963, meanwhile resuming his career as a concert artist. He has performed throughout Eastern Europe, both as a soloist and as the music partner of such artists as Igor Oistrakh, Gustav Schmah, Jean-Pierre Rampal and Janos Liebner. He recorded all of the sonatas written by Bach for violin and harpsichord with violinist David Oistrakh. In 1975 he became president of the New Bach Society of Leipzig.

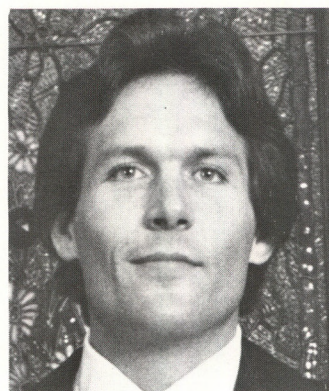


#### **Gerhard Puchelt** *Piano*

Born in Stettin, Germany, Gerhard Puchelt made his debut with the Berlin Philharmonic Orchestra in 1946. He has performed under the baton of such conductors as Ansermet, Fricsay, Solti and Steinberg. He toured South America in 1954, and the following year was the first West German soloist invited to perform in the Soviet Union after World War II. In 1963, he toured

Japan, as well as presenting a number of recitals in this country. Known for his interpretation of the German Romantic literature, Dr. Puchelt has been Professor of Piano at the Berlin Academy since 1948 and was recipient of the Music Award of Berlin in 1951.

Dr. Puchelt makes his third appearance with the Festival this year, last performing in 1978.



#### **Jesse Read** *Bassoon*

An Associate Professor of Bassoon at the University of Victoria, B.C., Jesse Read teaches Music Theory, Conducting and Wind Chamber Music. He is a member of the Pacific Wind Quintet, an ensemble-in-residence at the School of Music, which last year won the third international competition for Winds and the "Prix de Ville" in Switzerland.

In 1978, Mr. Read received a Fellowship for International Understanding and was a Resident Fellow, Schola Cantorum, at the Basiliensis in Basel, Switzerland for one year, studying Baroque and Classical music as well as performing with Il Doci Melo throughout Europe and with Il Divertimento in Europe and North America using original instruments.

He has performed with the Metropolitan Opera National Company, the San Francisco Spring Opera, the Victoria Symphony, the Vancouver CBC Radio Orchestra, the Basel Radio Orchestra and the Cologne Chamber Orchestra. Performing in numerous radio broadcasts on the Swiss and Dutch National Radio and the Canadian Broadcasting Company, Mr. Read has recorded on Ex Libris Records with the Cologne Chamber Orchestra and published several editions of classical wind music with Nova Music of London.

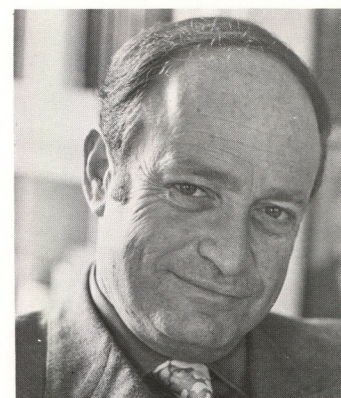


#### **Peter Rejto** *Cello*

Since his New York debut with the Young Concert Artists Series, Peter Rejto has made solo appearances with the Dallas and St. Louis Symphonies and performed a recital at the New York Metropolitan Museum of Art. Having toured throughout the United States, Mr. Rejto was the first American cellist to tour Bulgaria. He has also toured nationally with "Music from Marlboro" and is a member of the Ko-Kela Quartet.

In conjunction with the Association of California Symphony Orchestras and the Michigan Arts Council, Mr. Rejto has performed all the major concertos with 35 orchestras throughout California and Michigan.

Mr. Rejto has received the Debut Award of the Young Musicians Foundation in Los Angeles, first prize in the Chicago Civic Orchestra's annual competition, prize winner in the Dealey Competition and in 1972 won the Young Concert Artists International Auditions.



#### **James H. Schwabacher, Jr.** *Lecturer*

James Schwabacher has appeared with the San Francisco Opera and with symphony orchestras and major music festivals throughout the United States. In 1975, Mr. Schwabacher celebrated his 25th anniversary at the Festival, singing the role of the Evangelist in the *St. Matthew Passion*.

A past president of the San Francisco Symphony Foundation, Mr. Schwabacher is President of the



Merola Fund, Vice President and Founder of Spring Opera Theater, Vice President of the San Francisco Symphony and former President of the San Francisco Conservatory of Music and San Francisco Symphony Foundation. He is currently a member of the Board of Trustees of the National Opera Institute, Washington, D.C.

Presently, Mr. Schwabacher conducts intermission features during national broadcasts of the San Francisco Opera performances, and also teaches voice in the Bay Area.



**Michael Secour**  
Organ

Anative Californian, Michael Secour has been the organist and choir master at St. Mary the Virgin Episcopal Church in San Francisco for the past five years. Mr. Secour received his Bachelor's Degree and Master's Degree in Spanish organ music from California State University at Long Beach.

Having performed throughout the United States, Mr. Secour has a special interest in liturgical music.



**Jean Stevens**  
Oboe

Celebrating 25 years as principal oboist with Maestro Salgo and the Marin Symphony, Jean Stevens returns for her 22nd year with the Festival. A scholarship winner for studies at the Aspen School of Music and the University of Southern California, she has performed with the Tucson, Pasadena, and Glendale Symphonies and many chamber ensembles.

A frequent soloist and principal oboist of the Santa Rosa Symphony, Miss Stevens has also been principal oboist in the San Francisco Light Opera and performed under Maestro Salgo in the Modesto Symphony and the Music at the Vineyards Series. A former teacher at California State College, Sonoma, Miss Stevens teaches instrumental music in the San Rafael City School District.



**Catherine Stoltz**  
Mezzo Soprano

Having received her Bachelor of Music Education, Cum Laude, from Chapman College and studying in the Master's program in Vocal Performance from the University of Southern California, Catherine Stoltz was a finalist this year in both the Metropolitan Opera Western Regional Auditions Awards and the Victor Fuchs Opera Audition Awards. She is currently a teaching assistant in the Vocal Music Department at USC and a soloist at the Glendale First United Methodist Church. Recently performing with the Pasadena Chamber Orchestra, Miss Stoltz has made solo appearances with the Contemporary

Music Ensemble of USC, the Roger Wagner Chorale and the Orange County Master Chorale. She has also appeared in numerous operatic roles and in national tours of the William Hall chorale and the Roger Wagner Chorale.

Involved as a clinician in the Lyceum of the Monterey Peninsula for three summers, Miss Stoltz returns to the Festival for her fifth year.



**Will Sudmeier**  
Trombone

The versatile Will Sudmeier has been playing trombone professionally for 35 years. He has served as principal trombonist with the San Francisco Symphony and as staff trombonist with CBS Radio and ABC-TV.

A native of Oakland, Mr. Sudmeier is principal trombonist for the Bear Valley Music Festival, performs regularly with several jazz groups and is co-founder and co-director of the Bay Bones Trombone Choir. He also performs regularly with the Marin Symphony.

Returning this year for his fifth season with the Festival as principal trombonist, Mr. Sudmeier has published a number of arrangements and transcriptions for trombone choirs.



**Diane Thomas**  
Soprano

Returning this year for her eighth appearance with the Festival, Diane Thomas has performed in Bach oratorios with Richard Westenburg and the Master Chorale at the Los Angeles Music Center, with Keith Clark and the Pacific Chamber Orchestra, the

Long Beach Bach Festival, and with Roger Wagner and the UCLA Chorus. She has also appeared this past year with the Pasadena Chamber Orchestra and the San Luis Obispo Mozart Festival. She received the Los Angeles Music Teacher Association Award while attending George London's master classes at the University of Southern California. Miss Thomas is a member of and soloist with "I Cantori," a professional group of singers and instrumentalists specializing in early and contemporary music. She was featured soloist with the William Hall Chorale and Orchestra on a recent national tour.

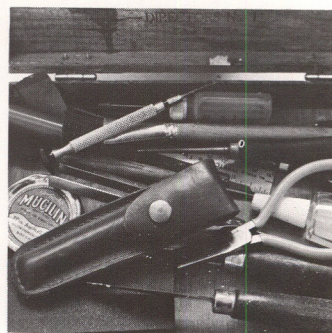


**Carol Vaness**  
Soprano

A native of California, Carol Vaness was the first place winner in the 1976 San Francisco Opera Auditions, subsequently spending two years as an Affiliate Artist with the San Francisco Opera. She made her New York City Opera debut in 1979 and returned in 1980 as Donna Anna in a new production of *Don Giovanni*, subsequently performing in numerous operatic roles at the Lincoln Center.

Performing at the Verdi Congress in Irvine, California this past year, Miss Vaness has given many recitals and performed with many orchestras throughout California. As Vitellia in *La Clemenza di Tito*, Miss Vaness made her European debut this year in Bordeaux, France. She returned to the San Francisco Opera this year to sing Donna Anna opposite the Don of Cesare Siepi.

Miss Vaness returns this year for her third season with the Festival.



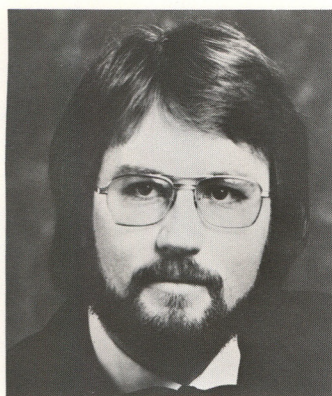




**Mark Volkert**  
Violin

A member of the Festival Orchestra for 10 years, Mark Volkert has been assistant concertmaster since 1974. He is a graduate of Stanford University and a student of Stuart Canin. As concertmaster and soloist with the Stanford Chamber Orchestra and the Stanford Symphony, Mr. Volkert won an audition during his junior year for a chair in the San Francisco Symphony Orchestra. He is now in his ninth year with that orchestra and is presently assistant concertmaster.

Active as a composer of works for large and small orchestra, ballet, choral and chamber music, Mr. Volkert's piece, *Sinfonietta*, was premiered in June of 1980, with Maestro Salgo conducting at the Paul Masson Vineyards. This composition will be performed in December of 1981, by the San Francisco Symphony.

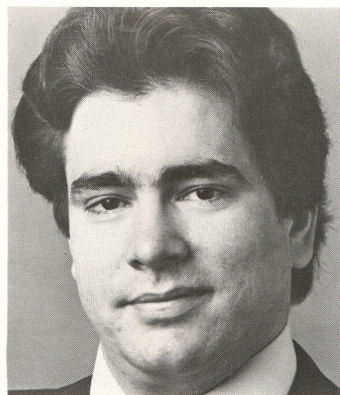


**Gregory Wait**  
Tenor

Returning for his eleventh Bach Festival, Gregory Wait is Lecturer in Voice and Choral Conducting at Stanford University. He has appeared extensively in Northern California in concert and recital engagements including the Oakland, Marin, Chico, and Modesto Symphonies and the Masterworks Chorus. Mr. Wait was a winner in the West Coast Regional Metropolitan Opera auditions and appeared with the Los Angeles Master Chorale, the William Hall Chorale, and the Seattle Symphonic Chorale.

Mr. Wait earned his B.M. from Chapman College, pursuing graduate

studies at California State University, Fullerton, where he subsequently taught before accepting the Stanford appointment. As associate conductor of the William Hall Chorale and Music Director of the Lutheran Chorale of Los Angeles, Mr. Wait conducted many major choral works. In addition, he co-conducted a series of Bach cantatas for services at Stanford Memorial Church and served as guest conductor of the Hartnell College Community Chorus and Orchestra.



**Quade Winter**  
Tenor

Quade Winter, a native of Oregon, received his B.A. degree in theater arts from the University of Oregon. Mr. Winter made his debut in the 1979 Merola Opera Program as Max in *Der Freischütz* under the baton of Kurt Herbert Adler. In 1980, he was a finalist in the Merola Opera Grand Final Auditions. He subsequently made his San Francisco Opera debut as the Voice of the Sailor in *Tristan und Isolde*. Mr. Winter has appeared as principal tenor in *Rigoletto* with the Eugene Opera, *Traviata* and *Pagliacci* with the Rogue Valley Opera, and Handel's *Israel in Egypt* with the Portland Symphonic Choir. Most recently, Mr. Winter has appeared as the title character in the American premier of Janacek's *The Excursions of Mr. Broucek* with the Berkeley Symphony. Other roles in his repertoire include such diverse works as *Fidelio*, *Carmen* and the Bach St. Matthew Passion. Mr. Winter has studied with James Schwabacher, Phyllis Curtin and Elizabeth Schwartzkopf.



45 SEASON  
1982  
JULY 12th -  
AUGUST 1



# *The Lyceum Summer Music Workshops*

For many students, summer vacation is a time for sunshine and leisure. But for the participants in the summer choral and instrumental workshops, co-sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival, summer becomes a dream come true. Under the inspiring directorship of Maestro Sandor Salgo, music students from the Monterey Peninsula, Salinas, and a few from out of state who are able to stay with local friends, had the opportunity of attending the choral and instrumental workshops where in three weeks' time they had the chance to read more music than in an entire school year. They have received instruction in music theory and history, ensemble



singing and playing, private lessons, sectional rehearsals and conducting. They have read, played and sung scores from the Festival Program as well as many other forms of music. Chosen at spring auditions for their natural abilities and outstanding talent, rather than level of experience, these young musicians spent about 27 hours each week with professional musicians who devoted their time and talent to the workshops.

The Choral Workshop, under the direction of Mrs. Priscilla Salgo, enjoyed the facilities of the Church of the Wayfarer from June 15 through July 3. The Instrumental Workshop, under the direction of Mr. Fred



Schlichting from Tacoma, Washington, met at All Saints' Episcopal Church from June 22 through July 10.

These workshops are possible only through the generous support of the Monterey Jazz Festival (since 1966), The Bing Crosby Youth Fund, The David and Lucille Packard Foundation, and a number of individual donors and various service clubs on the Monterey

Peninsula. These contributions also make it possible for the Lyceum Music Committee to offer scholarships.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization providing seminars and special workshops for gifted, talented and highly motivated young people during the school year and summer months. The highly qualified leaders are artists, professors, craftsmen, writers, scientists and other professionals who devote their time and expertise on subjects ranging from Bach to wildflowers and from computers to veterinary medicine. They made possible an offering this past year of over 218 seminars and workshops with an enrollment of over 2,000 students. Supported solely by donated funds from the community, the Lyceum program supplements the regular curriculum in the schools and provides the opportunity for students to discover and develop special interests and talents.





**Sandor Salgo**

*Executive Director*

**Summer Choral Workshop**

June 15-July 3, 1981

**Priscilla Salgo**, *Director*

**Instructors:** Gwendolyn Lytle, Soprano; Gregory Wait, Tenor; Leroy Kromm, Baritone; Arline Arrivéé, Accompanist.

**Students**

Kim Anders, *Soprano*  
John Bradley, *Tenor*  
Kate Bradley, *Soprano*  
Scott Clegg, *Bass*  
Lillian Dean, *Soprano*  
John Jay Espino, *Bass/Baritone*  
Marty Eschoff, *Baritone*  
Jeffrey Haas, *Baritone*  
Larry Karnow, *Baritone*  
Lynnie Kramer, *Alto*  
Therese Lee, *Soprano*  
Carol Lloyd, *Alto*  
Deborah Peters, *Soprano*  
Leberta Renfro, *Mezzo-Soprano*  
Sandra Sandoval, *Alto*  
Todd Reyes, *Baritone*  
Gina Bryan, *Alto*  
Allison Keith, *Soprano*

**Summer Instrumental Workshop**

June 22-July 10, 1981

**Fred Schlichting**, *Director*

**Instructors:** Marilyn Robinson Sevilla, Strings; Fidel Sevilla, Strings; Hannah Harrington, Cello; Carole Klein, Brass; Sarah Orme, Flute; David Babbs, Theory.

**Students**

Mark Angel, *Trumpet*  
David Bayes, *Trumpet*  
Leah Bayes, *Violin*  
Alice Butzlaff, *Violin*  
Kyung Sun Chee, *Violin*  
Jennifer Creamer, *Violin*  
Jackie Domac, *Violin*  
Dawn Doney, *Violin*  
Lisa Eaton, *Violin*  
Susan Eliason, *Cello*  
Wanda Folk, *Flute*  
Shannon Hacker, *Violin*  
Jennifer Henson, *Violin*  
Ron Kamlan, *Trumpet*  
Jai Krause, *Flute*  
Larissa Krause, *Violin*  
Carl Laing, *Bassoon*  
Tracy LeBlanc, *Violin*  
Elisabeth Marty, *Violin*  
Mary McDaniel, *Violin-Viola*  
James O'Hare, *Trumpet*  
Richard O'Hare, *Timpani*  
Erica Olsen, *Violin*  
Donald Padgett, *Violin*  
Jeanne Padgett, *Cello*  
Bob Padgett, *Violin*  
Ben Paik, *Violin*  
Elizabeth Parrish, *Violin*  
Brian Penn, *Violin*  
Greg Pool, *Clarinet*  
Sofia Ramos, *Violin*  
Shawn Roth, *Bass*  
John Sevilla, *Cello*  
Todd Sibert, *Viola*  
Kendra Sikes, *French Horn*  
Kathy Thornton, *Violin*  
Kathy Tracy, *Flute*  
Michelle Walters, *French Horn*  
Sara Welch, *Violin*  
Maria Wilson, *Flute*  
Karin Wong, *Clarinet*

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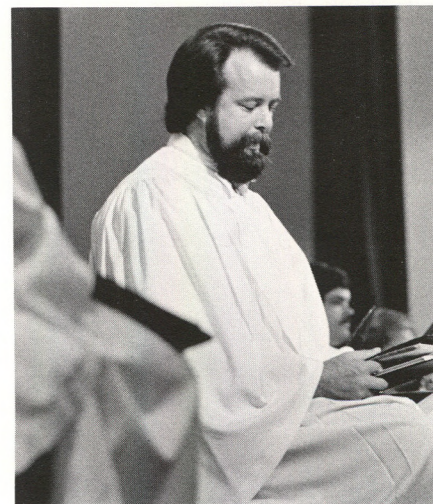
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# Historical Instruments

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others are modern reproductions.

Descriptions have been provided by the artists who play these instruments and whose names appear in the corresponding entries.

## **Baroque Organ (Bethlehem Lutheran Church, Monterey).**

Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (tractors) connecting the keyboard and the pipes. The only electrical requirement is the current to the blower. 22 stops, 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

**Cello (Peter Rejto).** Carlo Giuseppe Testori, 1697.

**Contrabass (John Feeney).** Carlo Giuseppe Testori, 17th century.

**Harpsichord (Linda Burman-Hall)** French type, made by Jeremy Adams, Boston, Mass., 1972.

Two manuals, two 8', one 4', one lute (buff) stop.

**Harpsichord (Carmel Bach Festival).** Made in 1975 by Eric Herz in Cambridge, Mass., modeled after an 18th century harpsichord, with a 16' stop, by the North German builder Hass. Anonymous donor.

Two manuals; two 8', one 4', one 16', one nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

**Harpsichord (Madeline Ingram).**

Made in 1972 by Eric Herz in Cambridge, Mass., modeled after an 18th century harpsichord, with a 16' stop, by the North German builder Hass.

Two manuals; two 8', one 4', one 16',

one nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

**Harpsichord (Bruce Lamott).** Built in 1968 by Richard Merz; rebuilt in 1975 by Herbert Myers. Copy of a French instrument of the mid-18th century.

Two manuals; two 8', one 4', one lute (buff) stop; all stops hand-operated.

**Oboe d'Amore (Michael Henoch).** Modern reproduction by Lorée in Paris, France, 1970.

**Oboe d'Amore (Donald Leake).** Modern reproduction by Lorée in Paris, France, 1917.

**Oboe d'Amore (Jean Stevens).** Modern reproduction by Lorée in Paris, France, 1974.

**Organo di Legno (Carmel Bach Festival).** Designed and constructed by Otto Rindlisbacher in Zurich, Switzerland. Gift of Emile Norman and Brooks Clement.

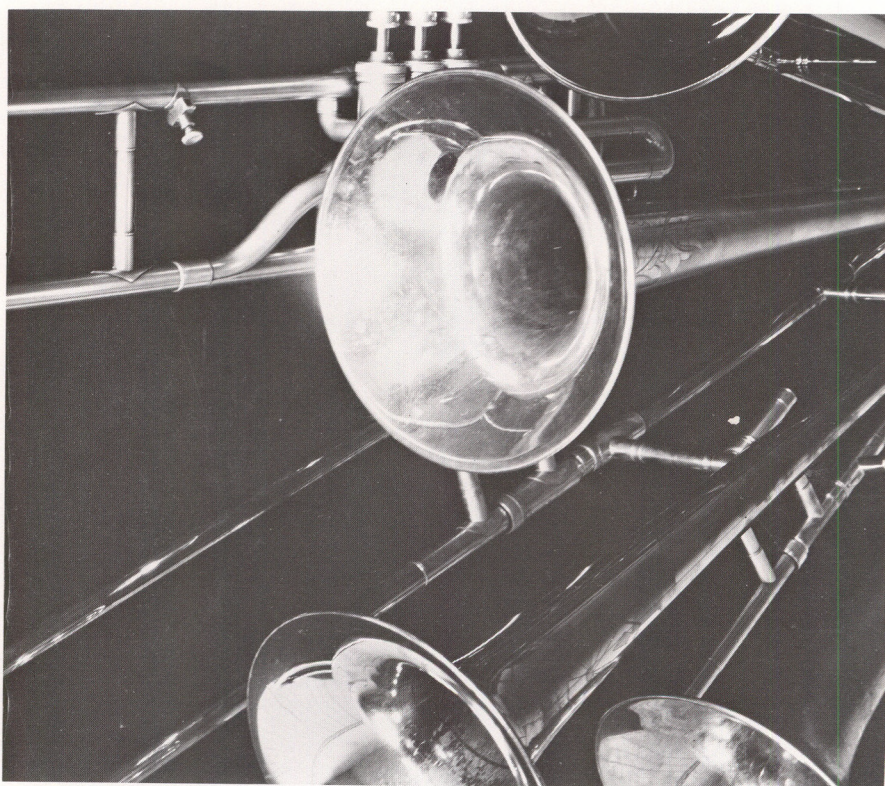
"Organo di Legno" or "wooden organ" is the term used during the 16th and

17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Dedeckt 8', Rohrflöte 4' and Principal 2'. The two lower octaves of the Gedeckt 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

**Viola (Thomas Hall).** Northern Italian instrument, 18th century; maker unknown.

**Viola da Gamba (Judith Davidoff).** Unknown English maker, 17th century.

**Violin (Rosemary Waller).** Joannes Baptista Gabrieli, Florence, Italy, 1763.





## Acknowledgements

The Carmel Bach Festival, Inc. wishes to express its deepest appreciation to the following organizations and individuals: All Saints' Episcopal Church • Carmel Mission Basilica • Church of the Wayfarer • Bethlehem Lutheran Church • Santa Catalina School • United Methodist Church of Monterey • All Saints' Episcopal Church, Pasadena • Community Church of the Monterey Peninsula.

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To Dr. Kurt Herbert Adler • Christine Bullen • Sally Cully • Craig Bowen • Scott MacClelland • Haymo Taeuber • Fidel Sevilla • Professor John Hadju • Professor Philip Brett • Charles Williams • Mrs. Richard Brace • Shelly's Kitchen • Agneta Lenberg • Brigitta Wray • Mr. R. Boyd Long • Dr. Giulio de Petra • Robert Commanday.

To the Peninsula residents who have generously contributed housing to Festival participants • to all those who have contributed food for rehearsal breaks • to the hotels, inns and merchants of the area • to the soloists and members of the Festival Chorus, Chorale and Orchestra, the stage crew and ushers and to all others who have worked to make the Carmel Bach Festival a continuing success. • Very special thanks to the Monterey County Symphony for the use of the Avery Tompkins Memorial Piano.

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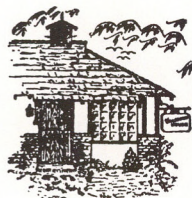
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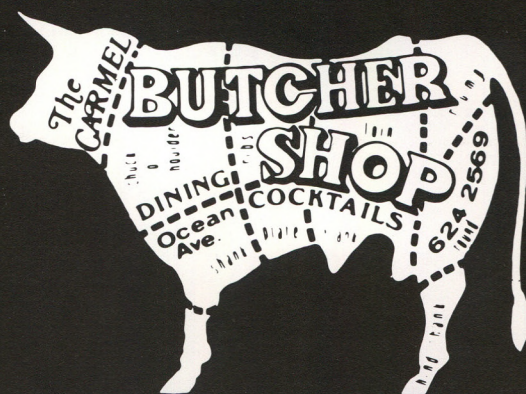
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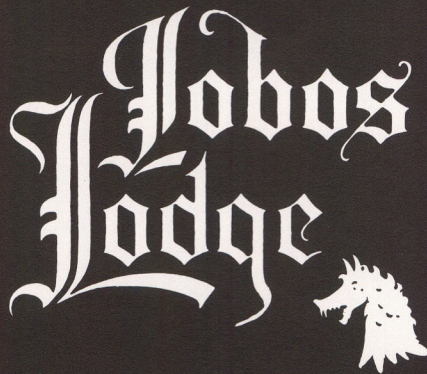
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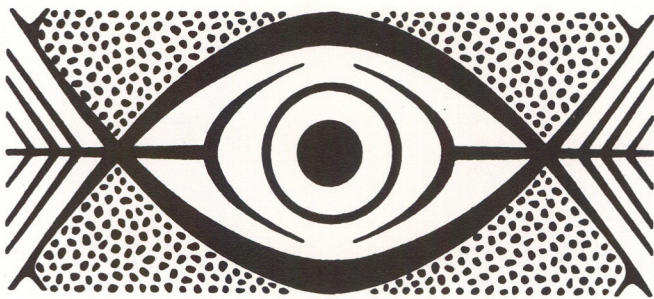
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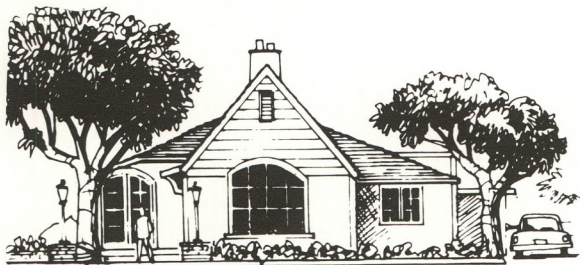
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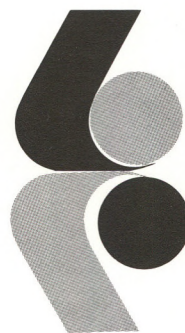
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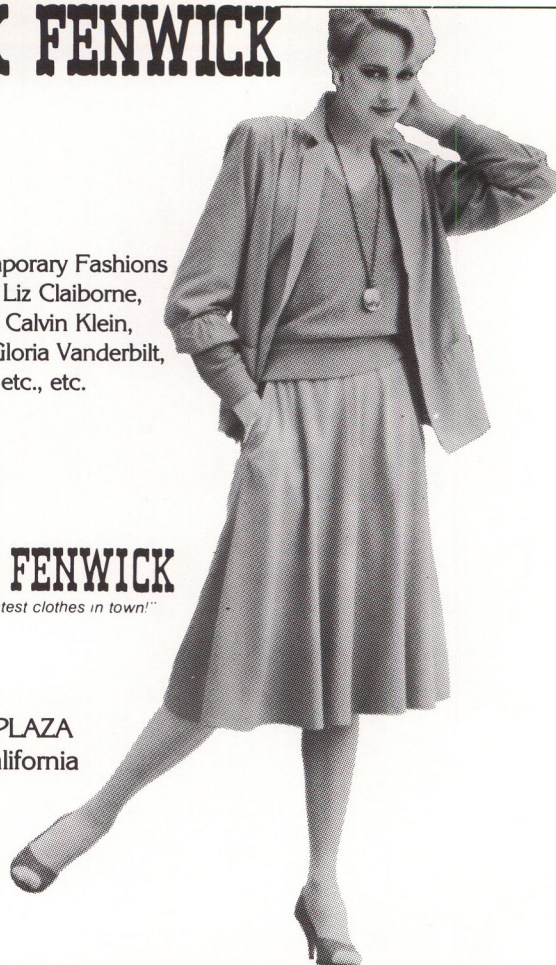
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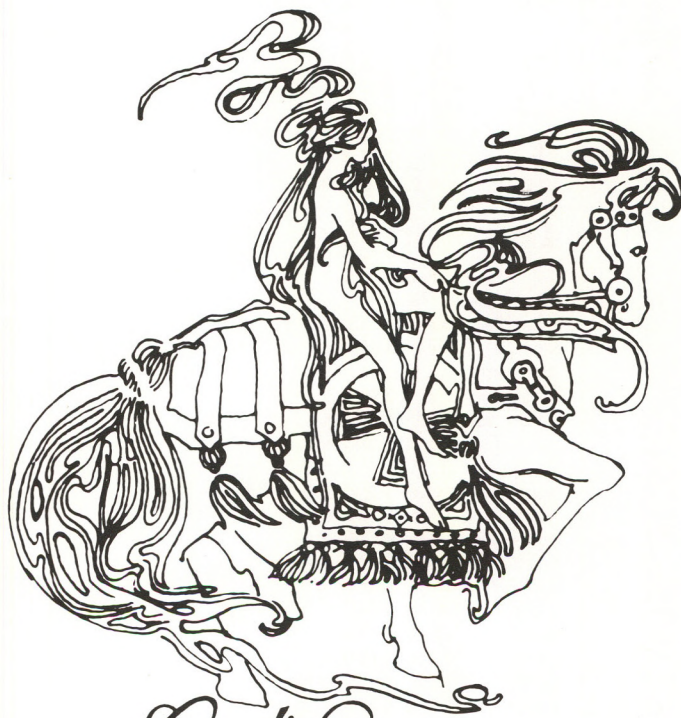
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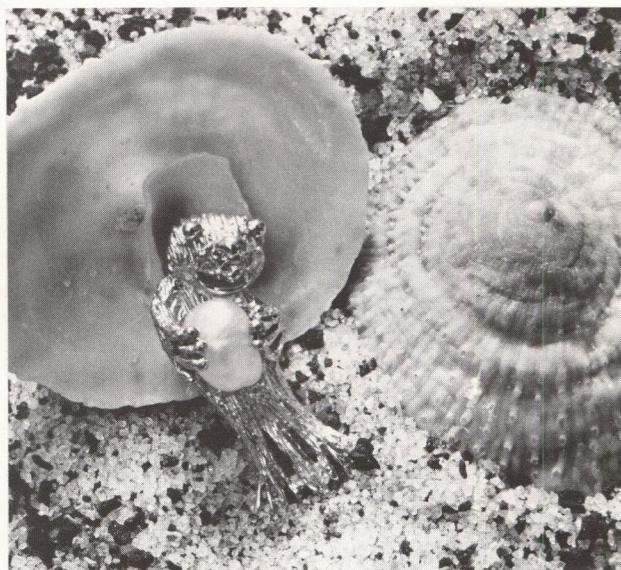
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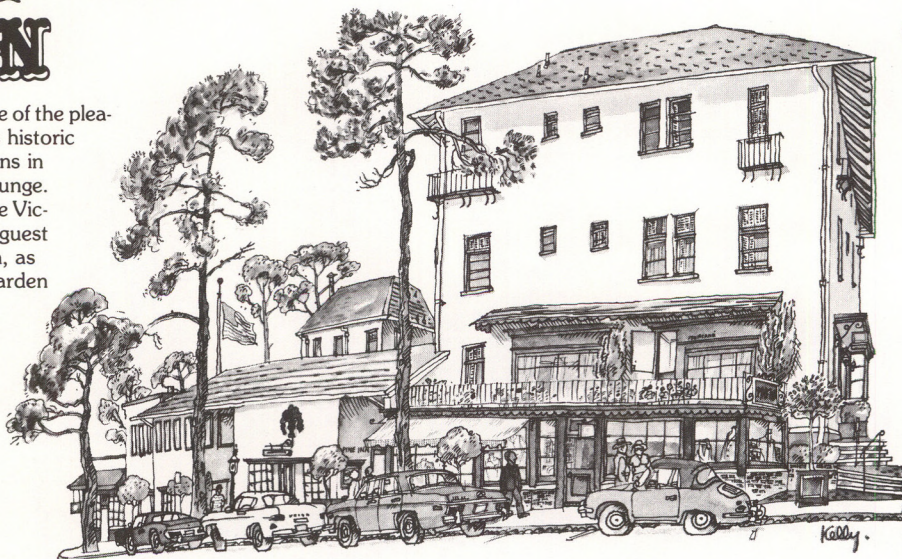


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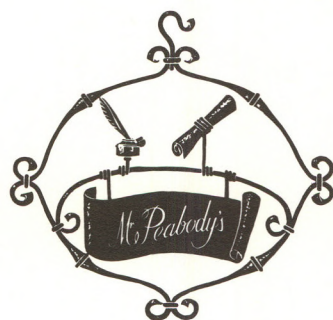


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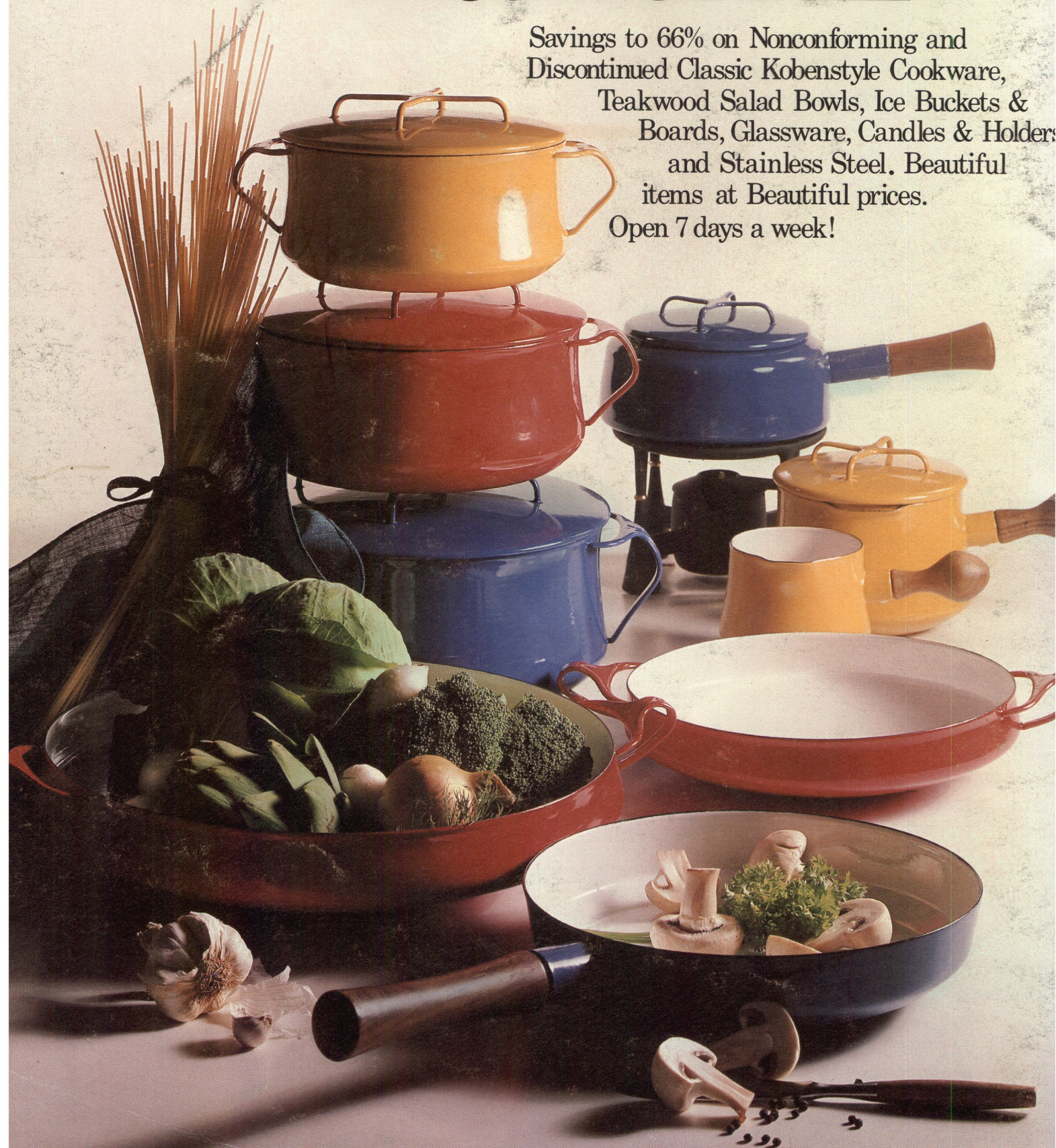
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